MANUAL OF BIBLIOGRAPHY

WALTER T. ROGERS

WITHDRAWN LONE MOUNTAIN

For Reference

Not to be taken from this room

Digitized by the Internet Archive
in 2026

https://archive.org/details/manualofbiograph0000walt

A

MANUAL OF BIBLIOGRAPHY,

BEING

AN INTRODUCTION TO THE KNOWLEDGE OF BOOKS, LIBRARY MANAGEMENT, AND THE ART OF CATALOGUING.

BY

WALTER THOMAS ROGERS, F.R.S.Lit.

WITH 37 ILLUSTRATIONS AND A COLOURED FRONTISPIECE.

NEW YORK:
SCRIBNER AND WELFORD.
1891.

Z
1001
.R731

24216

PREFACE.

THE following work, compiled from various sources, English and foreign, is offered as an introductory guide to the knowledge of books. It does not pretend to be a complete summary of that vast subject, but merely a key to open other works. Should it awaken in the reader a desire to know more of those friends of man, the aim of the compiler will have been accomplished.

EAST DULWICH, S.E.
August 1890.

To

SIR PATRICK MacCHOMBAICH DE COLQUHOUN

PRES. R. S. LIT.,

Q.C., LL.D., K.C.M., ETC., ETC.,

A BENCHER OF THE HON. SOC. OF THE INNER TEMPLE,

THIS WORK IS RESPECTFULLY DEDICATED BY

WALTER T. ROGERS.

CONTENTS.

CHAPTER I.

THE INVENTION AND PROGRESS OF PRINTING.

PAGE

Xylographic or Block-Books—Typography—Koster, Castaldi, or Gutenberg?—Mentz: Fust and Schoeffer—Italy: Subiaco, Rome, Venice, Milan, etc.—France—England: Westminster, London, St. Albans—Other Nations—Progress in the Sixteenth, Seventeenth, and Eighteenth Centuries—The Nineteenth Century 1

CHAPTER II.

THE BOOK.

Bibliophile and Bibliomane—Rare Books and Good Books—Distinctive Signs of the First Printed Books—On Collecting Books—Abbreviations in English, French, German, and Italian Catalogues—Collation—Cancels—Size—Pagination—Signatures—Catchwords—Register—Date—Colophon—Title-pages—Imprint 32

CHAPTER III.

THE ORNAMENTATION OF A BOOK.

Illuminated Capitals—Wood-engravings—Copper-plate Engravings—Steel Engravings—Lithography—Chromo-lithography—Zincography—Albertype—Heliotype—Zincotype—Binding . 67

CHAPTER IV.

The Library and the Catalogue.

PAGE

The Library—Inventory, or Accession Book—Book-plates—The Catalogue—Card Catalogue—The Entry: Author, Title, Anonyms, Volumes, Pagination, Size, Editor, Printer, Date, etc.—Rare Works—Periodicals and Works in Progress—Specimens of Entries in Catalogue—Iconographic Catalogue—Arrangement—Bibliographical Systems—Brunet's System—Alphabetic and Systematic Order—On the Superintendence of Books—Restoration of Books—Books to Consult . . . 98

Books of Reference 149
Glossary 160
Index 167

MANUAL OF BIBLIOGRAPHY.

CHAPTER I.

THE INVENTION AND PROGRESS OF PRINTING.

Xylographic or Block-Books — Typography — Koster, Castaldi, or Gutenberg?—Mentz: Fust and Schoeffer—Italy: Subiaco, Rome, Venice, Milan, etc.—France — England: Westminster, London, St. Albans—Other nations—Progress in the Sixteenth, Seventeenth, and Eighteenth Centuries—The Nineteenth Century.

WITHOUT attempting to trace the origin of printing among the Chinese, Persians, Greeks, or Romans, we may assume it as certain that typography, or the art of printing with movable types, had as a forerunner *xylography*, or engraving on wood; and it was the successive application of this art that led to the discovery of printing.

Playing cards were, from the early part of the fourteenth century, engraved on wood. At first each card bore an image alone, generally of a saint, but as the images closely resembled one another, it became necessary to add the name of the Saint depicted. To the name was soon added a word or a line, then two lines, and finally, an entire page of letters was engraved. Several of these

pages, printed on one side only of a piece of paper, were placed together in continuous order in the form of a book, thus forming what is now known as a xylographic or block-book,—one of the greatest of bibliographical rarities.

Fig. 1.—Frontispiece to *Terence*, published by Treschel at Lyons in 1493. The author writing his book.

Heineken and others have described the various block-books, indicating the different editions of each and the libraries in which they are to be found. The most notable are the following :—

Historia Veteris et Novi Testamenti, or *Biblia Pauperum;* in Latin and German. Folio, about 40 leaves.

Historia S. Joannis Evang. ejusque Visiones Apocalypticæ. Folio, 48 or 50 leaves.

Historia seu Providentia Virginis Mariæ ex Cantico Canticum. Quarto, 16 leaves.

In these three works there are only a few lines of words scattered here and there among the engraven figures, whilst in the following, the words—or, better still, the text—are engraven on separate blocks. They are :—

Der Entkrist [Historia Antechristi], with an appendix of the signs which will precede the final judgment. Small folio, 39 leaves.

Ars Memorandi Notabilis per Figuris Evangelistarum. 15 leaves of figures and as many of text, folio.

Ars Moriendi, or *De Tentationibus Morientium,* or *Tentationes Dæmonis,* in Latin, German, or Dutch. Folio and 4to, 24 leaves partly figures and partly text.

Speculum Humanæ Salvationis, or *Spieghel onser Behoudenisse.* Small folio, 5 leaves of preface and 58 leaves of vignettes, with Latin and Flemish sentences at the foot.

Die Kunst Cyromantia of Hartlieb, partly printed on both sides.

There remained but one step to be made, and movable types and typography were discovered. Who made this step ?

Several cities have contested the honour of having been the cradle of the typographical art, but the palm has remained as incontestably to Mentz, as to Gutenberg remains the honour of having been the inventor of Printing.

Among the towns which dispute this glory there are

three which will give the greatest field for historical or bibliographical studies—Haarlem, Strasburg, and Mentz; and, lastly, a small number of persons, blinded

Fig. 2.—Xylographic figure from the *Ars Moriendi*, copied in reverse in the *Art au Morier*.

probably by great love for their country, have attempted to appropriate to Italy the invention of movable characters, which they attribute to Pamfilo Castaldi of Feltre.

The following are the facts on which the city of Haarlem founds its claims:—

Meerman, in his *Origines Typographicæ*, relates the history of one Lourens Janszoon Coster, which he found in the *Batavia*, a description of Holland by Hadrianus Junius (Adriaen de Jonghe). This Lourens Janszoon, surnamed Coster, walking one day in a wood near Haarlem, split off several pieces of bark from a beech tree, and for amusement fashioned letters from them, which, being placed in order, formed words. It then occurred to him to make a complete alphabet, and to reproduce it on paper with an ink which he had specially prepared, thicker than that generally used; but as by this means he was only able to print the words on one side of the paper, he stuck two leaves back to back, in order to hide the blank pages. He eventually exchanged his wooden type for leaden, and finally tin or composition type, making of his discovery an immensely lucrative branch of commerce. He then engaged some workmen, whom he placed under an oath to preserve his secret.

One of these workmen, named Jan, or Johan, and who is supposed to have been Fust (the associate of Gutenberg), had hardly learned the working of the invention, when, one Christmas Eve, he fled from Haarlem, carrying off the type and printing implements of his master. By way of Amsterdam and Cologne he reached Mentz, where he was able to draw abundant remuneration from his theft. At Mentz he printed, about 1442, with the type of Lourens Janszoon Coster, his late employer, a grammar (at that time much used) entitled *Doctrinale Alexandri Galli*. These, then, are the claims

of Haarlem. What makes one greatly doubt their authenticity is, as Meerman points out, that the Dutch historians do not make any mention of Coster until about one hundred and thirty years after his death, which has generally caused this story to be considered as the invention of some fertile brain.

The titles in favour of Italy, or, to speak more correctly, of Pamfilo Castaldi, are certainly not better based, they having a like foundation in a chronicle of the seventeenth century, but which refers the reader back to a still more ancient chronicle, which unfortunately has never been forthcoming.

Father Antonio Cambruzzi has chronicled in his *Memorie Istoriche de Feltre*, of which several MSS. have survived to the present day, the following facts:— "At this time (1456) flourished Pamfilo Castaldi, Doctor and Poet of Feltre, who discovered the invention of printing books, the most noble art and the most worthy that has ever been discovered in the world; which having taught to Fust, who lived at Feltre in his house in order to learn the Italian language, he carried it off to Germany and practised it in the city of Mentz, and soon acquired the title of the first printer. . . . Others attribute the invention of this art to a German called Gutenberg, of the city of Argentina (*i.e.* Strasburg), but the first inventor, as is clearly shown in the Feltrine chronicle, was Pamfilo Castaldi, and being learned from him by others, was carried into Germany, and from there," etc., etc.

The Feltrine chronicle, from which Cambruzzi had extracted the above notice, has unfortunately been lost, but even were it still to exist, would that be a proof of

the fact? Others have even gone the length of insisting that Castaldi had started a printing-office at Milan, but this assertion has even less foundation than that which is limited to attributing to him the invention of movable type.

Fig. 3.—Portrait of Gutenberg, from an engraving of the sixteenth century.

The claims of Strasburg are much more serious, since, if the first book was not printed there, at least the first attempts were made in that city.

Johan Gutenberg, who is supposed to have been born at Mentz in 1400, went to Strasburg in 1424, or perhaps even before. In 1435 he formed a partnership with Andreas Dritzehn, Hans Riffe, and Andreas Heilmann,

citizens of Strasburg, and pledged himself to divulge to them an important secret which would ensure them a fortune. By the agreement, each partner was to disburse the sum of eighty florins, and shortly after, a further sum of one hundred and twenty-five florins was added. The workshop was in the house of Andreas Dritzehn, who died soon after the second amount was paid.

Gutenberg sent to tell the brother of Andreas, because he did not wish any stranger to enter the workshop. He intended to hide the forms which were about the place, in order that no one might discover his secret; but they had already disappeared. This fraud, and the claims of George Dritzehn, who wished to succeed to the partnership rights of his brother Andreas, gave rise to a lawsuit between the partners. The depositions of the five witnesses and of Lorenz Beildeck, a servant of Gutenberg, agreed, and established that in the workshop in Andreas Dritzehn's house there had been a press furnished with two screws, with pages, forms, etc., and that Gutenberg always recommended the hiding of these forms, in order that no one should be able to discover his secret.

In consequence of this lawsuit the partnership was broken up, and Gutenberg, not having been able to accomplish his aims at Strasburg, returned to Mentz in 1445, and again occupied himself there with singular assiduity in the art of printing.

In 1449 he concluded an agreement of partnership with Johan Fust, an opulent citizen, who twice provided one hundred gold florins, and assigned another eight hundred to Gutenberg, who on his part brought to the fraternity his invention and experience, with all

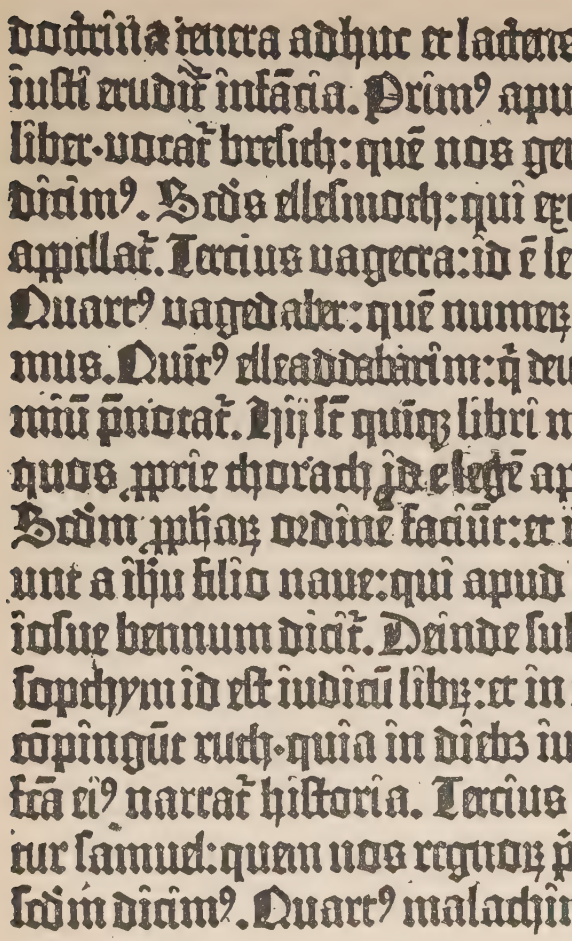


Fig. 4.—Fragment of the Gutenberg Bible, printed in two columns. Beginning of the text in the second column. Original size.

the necessary instruments. It was certainly about this

time that Gutenberg and Fust published some of the xylographic books mentioned above, but for this process Gutenberg soon substituted the more ingenious one of movable types, at first cut in wood, and afterwards cast in lead. Then was it possible for them to undertake the printing of the Bible, which eventually appeared about 1456, and from that moment it may be truly said that printing was invented. They had barely finished printing the third sheet of their Bible before they had incurred an expense of four thousand florins, and other grave obstacles impeded the progress of the workmen; the imperfection of the print, metal, ink, presses, the inequality and disproportion of the type, all contributed to delay them in their undertaking, when they associated with themselves one Peter Schoeffer, a skilful caligrapher and a man of genius, who invented the matrix and punches, casting of type, and printing ink. Fust was so fully aware of his talents that he gave him the hand of his granddaughter Christina in marriage. Finally, the expenses not diminishing, and Gutenberg being unable to pay Fust the interest on the sum borrowed, the latter brought an action against Gutenberg, who was obliged to quit the partnership, and the possession of the printing office was adjudged to Fust.

Gutenberg, who still wished to advance the art of printing at any cost, obtained supplies from Dr. Conrad Homery, and founded a new printing-office. In 1464 he was admitted among the courtiers or chamberlains of the Elector Adolph II., and he must have died some time before the 24th of February, 1468, as on that day Homery delivered to the Elector a receipt for the restitution of the furniture of the printing-office, with which

it is possible were printed the small books which were issued about that time without the names of either Fust or Schoeffer.

Fust and Schoeffer soon made themselves known by the publication of several remarkable works in folio, all of which bear the names of the printers, with the indication of the place and year in which they were printed.

Chronologically arranged, they are as follows :—

1457. *Psalmorum Codex.*
1459. *Ibid.* 2nd Edition.
„ *Guil. Durandi Rationalis Divinorum Codex Officiorum*
1460. *Clementis Papæ V. Constitutionum Codex.*
1462. *Biblia Latina* [this Bible is printed in two columns of forty-two lines each in the full pages, except the first eleven, which have only forty or forty-one. It is in Gothic character, without pagination, signatures, or catch words; the whole of the work, which was divided into two, three, or even four volumes, according to the taste of the owner, is 637 folios].
1465. *Liber VI. Decretalium.*
„ *Officia et Paradoxa Cicèronis.*
1466. *Ibid.*

In 1466 Fust died, and from this time until 1503 we find the name of Schoeffer alone on the books which he printed.

The new discovery was kept secret in Mentz until 1462; but in that year Adolph, Elector of Nassau, supported by Pope Pius II., attacked and took the city by assault, carrying devastation everywhere. In consequence of this the working printers of Mentz were scattered over Germany, Italy, and France, carrying everywhere the wonderful art of printing.

From Italy, wonderfully prepared during the mediæval

period, there arose, towards the middle of the fourteenth century, a beautiful aurora, which was to illuminate with its brilliant light the entire world.

Already Dante, Petrarch, and Boccaccio had commenced to ennoble their language, and the learned Greeks, flying from the power of the Turks, were repairing to Italy, there to spread the arts and sciences, either by the emanation of their own talents or by the communication and translation of the classical works of their great predecessors.

The names of Cardinal Bessarione, Emanuele Crisolara, Theodore Gaza, Callisto, Demetrio Calcondila, John and Constantine Lascaris, are well known to the literary world; by them was awakened and developed the love for the study of the Greek language, and the desire to learn the treasures which it enclosed.

Not alone, however, did they learn the perfection of the ancient Greek and Latin writers, for not a few men of the West wished likewise to know those works; Francesco Poggio, Angelo Poliziano, Jacopo Sannazzaro, Giulio Pomponio Leto, Pontano, and others, soon sought to enlighten their minds by a knowledge of these masterpieces.

The Medicean princes established in Florence the first Academy, founded a library, sent the Lascaris into Greece and Asia to make purchases of MSS., and caused the works of Plato to be translated by Marsilio Ficino.

Other Italian princes quickly followed this noble example, as, for instance, Lionello and Borso d'Este at Ferrara; Filippo Mario Visconti and his successors Francesco and Ludovico Moro Sforza at Milan; at Mantua the Gonzaga, and at Rome Pope Nicholas V.,

already celebrated, as Tommaso Sarzano, for his zeal and science as librarian of the Biblioteca Fiorentina, and who, though head of Christianity, drew his greatest glory from the foundation of the inestimable collection of books in the Vatican.

The richest among these princes, Pico della Mirandola, divested himself of his dignity and inheritance in order to be able to give himself up freely to study, and daily conversation with the learned, who formed his habitual companions; and transmitted to Angelo Poliziano the results of his endless researches and assiduous study. Favoured by such circumstances, printing found among the Italians such a reception as hardly any other nation had accorded to it; and in fact in 1480 it was already introduced into eighty Italian cities, whilst in the whole of Germany but nine cities had received it.

Printing was introduced into Italy in 1465, by Conrad Sweynheim and Arnold Pannartz, who, making their way to Rome, stopped for a short time at the monastery of Subiaco, where they had not only shelter but all manner of encouragement from the monks who lived there; besides the patronage of Pope Paul II. They set up their presses, instructed several pupils, and printed three hundred copies of a *Donatus*,[1] but of this first impression it is believed not a single sheet has come down to us. It has been generally supposed

[1] Donatus was a grammarian of the fourth century, and one of the masters of St. Jerome. He composed a treatise on reasoning, in eight parts, which Cassiodorus considered to be the most methodical and the best adapted for beginners. The *Donatus* mentioned above was a grammar in use in the schools of the middle ages, and was an abridgment, in question and answer, of that by Elias Donatus.

up to the present, that after the *Donatus* they had set to work to print their edition of *Lactantius;* but Fumagalli, in his learned essay, has clearly proved that the *Cicero de Oratore, libri III. ad. Q. Fratrem*, had preceded the *Lactantius*, which had formerly always been considered the first book of a *certain* date printed in Italy. The *Lucius Cœlius Lactantius Firmianus de Divinis Institutionibus Adversus Gentes*, etc., is an excessively rare book, printed in semi-Gothic character. At the beginning there should have been a rather long Greek sentence, but, probably from want of type, a blank space was left to be filled up by the pen; while towards the end of the volume the few Greek words are printed in Greek characters, although a little misformed.

After having printed, in 1467, the work of St. Augustine, *De Civitate Dei*, Sweynheim and Pannartz abandoned the monastery of Subiaco, and at the invitation of the illustrious Pietro and Francesco Massimi, they transported their press to Rome, where the fame of their publications had already preceded them. Here in the same year came also a rival to establish himself, Udalricus Gallus, or Ulric Han, of Ingoldstadt, who soon (December 1467) published the *Meditationes de J. de Turrecremata*, a work which ranks amongst bibliographical rarities of the first order, and of which only three copies are known. This is the first book ornamented with wood-cuts.

The joyful reception and the favour which the pontifical government always accorded to printers, went far towards exciting amongst them a noble contention of emulation, either for the beauty of their

type, quality of the paper, or for the correctness and merit of their productions.

The same emulation was observed also in Rome among the *literati* who were the protectors, friends, and heads of the printers, and to them we owe in great part the reproduction of those sublime works of the ancient authors, which form even now the delight of the scholar. In the year 1500 there were altogether working in Rome thirty-seven printers.

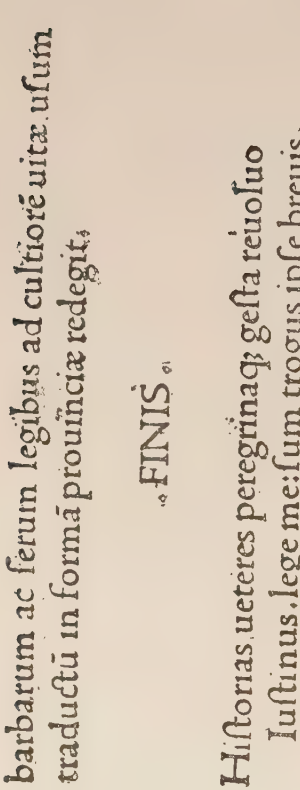
Johannes de Spira is generally believed to have introduced the art of printing into Venice, and in 1469 he published Cicero's *Epistolæ ad Familiares.* The Doge granted him the first privilege which is recorded concerning printing. This curious document was issued by the Venetian Senate, and is as follows :—

"*Nel MCCCCLXIX. di settembre fu preso, che atteso che l'arte dello stampare è venuta alla luce, sia conceduto a Giovanni di Spira lo stampare l'Epistole di Tullio e di Plinio per cinque anni, e che altri nolle stampino.*"—Translation: In 1469, commencing with September, in consideration of the art of printing being brought to light (by him), be it conceded to Johannes de Spira to print the Epistolæ of Tully, and Pliny, for five years, and let none others print them.

To Johannes de Spira succeeded his brother Vindelin de Spira, and in 1470 Nicolas Jenson brought the art of printing to a pitch of perfection never before reached, and in recompense for his merits he was made Count Palatine by Pope Sixtus IV.

Other noted printers of Venice beside Jenson were Christopher Valdarfar (printer of the celebrated edition of Boccaccio's *Decamerone*, a copy of which was sold

at the Roxburghe Library sale for £2,260), Erhard Ratdolt, Zachery Calliergus, and finally those famous masters of the art, the Aldi.


barbarum ac ferum legibus ad cultiorē uitæ uſum
traductū in formā prouīnciæ redegit.

FINIS.

Hiſtorias ueteres peregrinaq; geſta reuoluo
Iuſtinus lege me: ſum trogus ipſe breuis.
Me gallus ueneta Ienſon Nicolaus in urbe
Formauit: Mauro principe Chriſtophoro.

IVSTINI HISTORICI CLARISSIMI IN
TROGI POMPEII HISTORIAS LIBER
XLIIII. FELICITER EXPLICIT.

M.CCCC.LXX.

Fig. 5.—Imprint of Nicolas Jenson to a Justinian, printed in 1470 at Venice.

Aldus Manutius the elder, the head of this illustrious family of typographers, opened his office in Venice in 1494, founding in his house a small academy of learned men for the purpose of judging the value of manuscripts,

collating the variations of texts, and correcting the printed proofs. He succeeded by this means in printing twenty-eight Greek classics, the first ever published; perfected various characters; cast successively nine founts of Greek and fourteen of Latin type; and finally adopted the character invented by Francesco Raibolini da Bologna, which took the name of *Aldine type* (now known as *Italic*, and said to have been cut in imitation of the handwriting of Petrarch). This type was first used in the Virgil of 1501, and was afterwards brought to its present state of perfection and beauty.

It is to Antonius Zarotus of Parma that Milan owed the introduction of the art of printing. In 1470 he commenced the long series of his editions with *Terence*, and in the same year he is believed to have introduced the use of signatures. In 1472 he contracted a partnership which resulted in two authentic documents which are also the first concluded for the exercise of printing. After Zarotus comes Philippus de Lavagna, Dionysius Paravisinus, who in 1476 printed the *first* Greek book, viz., the Greek Grammar of Constantine Lascaris, and in 1481, at the expense of Bonacorsio Pisano, he also printed the Psalms in Greek. Then we have Ulricus Scinzenzeler, and Leonard Pachel, and finally Alexander Minutianus, who by his singular ability made the Milanese printing famous.

As Venice presents with Vindelin de Spira the first example of a privilege in printing matters, so Milan presents with Minutianus the first example of the infraction of such a privilege.

Many times had the *Annales* of Cornelius Tacitus been printed both at Milan and in Venice, but always incom-

plete, since they began at the sixth book; but in the sixteenth century, the first five books of the same were recovered in Germany. The fame of this discovered treasure soon reached Rome, and Pope Leo X., a patron of letters and literary men, did everything he could to possess himself of the manuscript. At last he acquired it for five hundred gold scudi, and entrusted it to Beroaldus, who at that time stood high at Rome for profound learning. Leo charged him to publish it, and gave him the exclusive privilege of printing and selling the works of Tacitus for ten years, and he also announced a penalty of two hundred pieces of gold, with excommunication, against any other person who should dare to print it. It happened that Minutianus was informed by friends that an edition of it was being made at Rome. Desirous of having it, he begged that it might be lent to him just to read. He eventually obtained the concession of receiving the work sheet by sheet as it issued from the press. From thence seems to have sprung up a strong desire in his soul to honour his press with the publication of the same work; so, unconscious certainly of the threatened anathema, he commenced to print it, and ardently prosecuted his work. When this came to the knowledge of the Pope, he, full of just anger, called Minutianus suddenly to Rome. Minutianus, frightened by the unforeseen order, and intending to fly from the sight of the exasperated Pope, or to mitigate his conceived indignation, had recourse to men in high authority, and especially to Sebastian Ferrero, prefect-general of the Royal quarters, in order to be relieved from the grievous journey to Rome, offering to justify himself by means of letters, and supplicating a remission of the

heavy penalty inflicted. He then caused to be presented to the Sovereign Pontiff a humble supplication, in which he first excuses himself on account of his small fortune, and protests that to be the cause of his not drawing near to his Holiness, adding further:—"Now as the interests of family oppose to this my desire, and the smallness of means prevents it, since I cannot personally, I ask pardon for my error by letter; which I do not doubt to obtain from his Holy Clemency, as my sin was not caused by any cupidity, but by ignorance; since from this city being sent to me, not the whole body of Cornelius Tacitus, but piece by piece, and having seen how much diligence has been employed by Beroaldus, a learned man, since it issued to light as corrected as was possible, suddenly I bethought myself this year to expound to my auditors this history concerning Augustus, and in order that they should have it more promptly, I consigned it to my bookseller to be transcribed." His prayers were not fruitless, since Leo X., in a letter of the year 1516, not only gave him absolution from the ecclesiastical censure, but beyond that gave him permission to complete the printing of the same book, and when printed to put them into circulation and sell them in all parts, provided that he made arrangements with Beroaldus. These two letters are to be found at the end of the Annals of Tacitus, printed in the same year by Minutianus, who published not only the first five books, as Beroaldus had done at Rome, but also all the others, dedicating the edition to Sebastiano Ferrero, to whose patronage he owed the happy issue of his sad difficulty.

In 1470 Emiliano degli Orsini printed in Foligno

the work of Leonardus Aretinus, *de Bello Italico*. In the same year at Verona, one Giovanni da Verona printed the *Batrachomyomachia* of Homer, translated into Italian *terza rima* by Georgio Sommariva. In 1471 printing was introduced into Treviso by Girardus de Lisa; at Bologna by Baldassare Azzoguidi; at Ferrara by Andreas Gallus; at Naples by Sixtus Riessinger; Pavia by Anthonius de Carchano, and at Florence by Bernard and Dominic Cennini. These were followed in 1472 by Cremona, Fivizzano, Padua, Mantua, Mondovi, etc., until there were eighty cities in Italy which had the art of printing before the end of the fifteenth century.

To mention every one who has practised the art of printing, even succinctly, would exceed the task which we have set ourselves, which is to compile a practical manual of bibliography, and not to explore the vast field of typographical history. Therefore, if by desire or necessity the bibliophile should wish to study the history of printing in this or that city, or special memoirs of various printers, he will find a list of books on the subject, by English and foreign authors, at the end of this work.

Next to Italy, printing was introduced into France by Ulric Gering, Martin Krantz, and Michael Friburger, who in 1470 printed at Paris the *Epistolæ Gasparini Pergamensis*. Next in order of date comes Switzerland, into which country printing was introduced in 1470 at Munster, Canton of Aargau; Basle had it about 1474, Geneva in 1478, but the Canton of Ticino not until 1746.

In Hungary printing was introduced in 1473, by Andreas Hess, expressly called from Italy by King

Matthias Corvinus. The same year printing was introduced into the Low Countries, in 1474 into Spain,

Fig. 6.—William Caxton, from Rev. J. Lewis's *Life*.

1476 into Bohemia, into England in 1477, and finally into Poland, and especially at Cracow, about 1500.

Printing was introduced into England, it is now

generally agreed, by William Caxton, but this honour has been disputed, even as the invention by Gutenberg was disputed. William Caxton was born in Kent about 1422. He was apprenticed to one Robert Large, a mercer of London, and Lord Mayor. On the death of his master (1441) he went to Bruges, and, according to his own account, he "contynued for the space of xxx yere" in the Low Countries. At Bruges he went into business for himself, and succeeded so well that in 1465 he was appointed Governor of the English merchants of that town. About 1470 Caxton entered the service of Margaret, Duchess of Burgundy, sister of Edward IV. of England, and in 1471 he completed, at her desire, a translation of Le Fevre's *Recueil des Histoires de Troye*, which he had commenced in 1468-9. Finding copies of the work very much in request, he resolved to learn the then newly-invented art of printing, in order to meet the demand. The *Recueil* was printed about 1474, and was the first English book printed. Caxton left Bruges in 1476 to practise his new art in England, and settled in Westminster in 1477, where the first book he printed was *The Dictes and Sayings of the Philosophers.* From that date until his death in 1491 he was employed entirely in translating and printing. Among his early ventures were Chaucer's *Canterbury Tales*, and the works of Lydgate and Gower. His industry was marvellous, for he himself mentions that he had translated no less than twenty-one books; and in the fourteen years he lived in England he printed more than 18,000 pages, nearly all of them folio size, and nearly eighty separate books. The works of this printer

are very rare and expensive. In 1885 a copy of his *Recuyell* was sold for £1,820, and at the same time the unique copy of his Malory's *King Arthur* fetched £1,950.

Among his assistants were Wynkyn de Worde, and Richard Pynson, both of whom became celebrated printers.

As we have remarked above, Caxton has not been left in peaceable possession of the honour of introducing

Fig. 7.—Mark of Wynkyn de Worde.

printing into England. Shortly after the Restoration a small quarto volume was discovered in the public library at Cambridge, entitled *Exposicio Sancti Hieronymi in Symbolum Apostolorum ad Papam Laurentium*. At the end it bears the words and date *Impresa Oxonie et finita anno domini MCCCCLXVIII.* (1468). Now, as Caxton did not print in England until 1474, many writers have declared Corsellis (the printer of the above) to be the first English printer. Without going into the controversy, it will suffice to say that

it is now generally believed that an X has been omitted purposely or accidentally from the date, which should read MCCCCLXXVIII. (1478), which would place it ten years later, or four years after Caxton's first book.

Let us now follow the progress of printing in later times, not only in our own country, but also in other countries of Europe; but for the sake of brevity we will

Fig. 8.—Mark of Richard Pynson.

only point out a few among the more celebrated typographers who ennobled this art.

To Aldus Manutius, who was the first of his illustrious family, succeeded his son Paulus Manutius, and then Aldus Manutius, a son of this last. Paulus, who lost his father at the tender age of four years, had nevertheless inherited his tastes, and, coming of age, became like him accomplished, even surpassing him in

learning, and in the elegance of his typography, illustrating moreover the text of his editions with learned commentaries. His son Aldus, called the Younger, followed with honour in the footsteps of his father and grandfather. At the age of fourteen, endowed with a

Fig. 9.—The Knight, a woodcut from Caxton's *Game and Playe of the Chesse.*

precocious and elevated genius, he gave to the world the work entitled *Orthographiæ Ratio*, and at a more mature age he published the works of his father. At a moment when he appears to have found himself destitute of means, he abandoned Venice and repaired to Bologna, and from thence to Pisa, where he taught *belles-lettres;* he afterwards went to Rome, where

Clement VIII. confided to him the direction of the Vatican press. During the few years he remained at Rome he printed many works; but finally, being unable to support his rather laborious condition, he returned to Venice, where he issued many beautiful editions, amongst others the works of M. T. Cicero, in ten vols. folio, with the notes and commentaries of his father.

The editions of the three Aldi almost always unite a quiet elegance to a scrupulous correctness, for which reason they are much sought after by ardent bibliophiles.

Whilst the Aldi were immortalising themselves in the city of Venice, the Giunti were also rendering themselves illustrious in the same city, and in Florence. Those of this name who exercised the typographic art were many, and all of the same family. The most celebrated, however, are those who printed in the two above-mentioned cities, and, above all, Filippo. They commenced to distinguish themselves in Venice with the numerous editions issued by Luc'Antonio from 1482 to 1537, and afterwards by his heirs up to 1550. In the meantime Filippo printed in Florence from 1497 to 1517, the date of his death; his heirs who succeeded him carried it on to 1531, when only Bernardo and Benedetto, sons of Filippo, remained. They followed in his footsteps most laudably until the year 1550, when Bernardo died.

The various works printed, with rare diligence and skill, by these successful printers, were much sought for in all times, and are nowadays very rare,—as, for instance, the *Decamerone* of Boccaccio, quarto, 1527, published by the heirs of Filippo.

Contemporaneously with the Giunti, there flourished at Florence Torrentino, the Marescotti, Sermartelli; also in Rome the Baldi; and in Venice the Marolini, Giolito, and Valgrisi; all printers of high rank.

During the same period of time France was also rich in famous printers, who to great learning united that passionate love and delicate taste which would naturally bring the art of typography to a rare perfection. The principal were Badius, Simon de Colines, Corrozet, Etienne Dolet, the Gryphi, Morel, Patisson, Roville, and the celebrated Estiennes or Stephani, of which numerous family Robert I. and Henry II. were the most celebrated. The exactness and magnificence with which these two last ornamented their publications, was not inferior to that attributed to publications of the Aldi, who may be styled their masters. The New Testament in Greek, printed by Robert I. in 1536, and again in 1543, are considered to be perfect models of the art.

The history of the seventeenth century is very glorious for Holland, where the Elzevirs published a long series of good works, elegantly printed, which are the delight of the bibliophile. There were twelve printers of this name, but not all of them printed with equal skill. The works most sought for are those issued by Abraham and Bonaventura, and by Louis and Daniel. Their *Vergilii Opera*, *Terentii Comœdiæ*, *Testamentum* (*Novum*) *Græcum*, 1633; the *Davidis Psalterium*, 1656; the *Imitatione Christi* and the *Corps Politique*, printed in red and black, are held to be so many masterpieces of the typographic art.

At the same time the Dutch reckoned among their number Janson Blaeu and Hackus Boom, who issued various editions, Greek and Latin, *cum notis variorum*.

France boasted of Vitré, who executed the printing of the famous Polyglot in six languages, by Lisar, in ten volumes folio, which took from 1628 to 1645; Cramoisy, who published the voluminous works known under the name of the *Editions du Louvre*, amongst which was the greater part of the Bisantina, in twenty-six folio

Fig. 10.—Mark of Etienne Dolet, printer at Lyons, 1542.

volumes; Turnebus, who printed many works, in great part written by himself or translated into French, and all diligently corrected and learnedly annotated by himself; and finally Leonard, to whom is owing the greater part of the classics *ad usum Delphini*.

The eighteenth century had also its famous printers. Latta and Albrizzi, in Venice; Lelio della Volpe, in

Bologna; Tartini, Franchi, and the Manni, in Florence; Manfrè and Comino, in Padua; Remondini, in Bassano; the Società Palatina, in Milan, sustained with dignity the typographic art, which was finally brought to the height of magnificence by Bodoni, who, by the beauty of his publications, awoke envy and admiration in Italy and abroad. Callimachus and Homer in Greek, Virgil in Latin, Telemachus and La Fontaine in French, the Oratio Dominica or Lord's Prayer in

Fig. 11.—Mark of Bonaventure and Abraham Elzevir, printed at Leyden, 1620.

one hundred languages, are worthy a place among the works of the best artists.

England and Spain also deserve especial mention in this century for the eminent glory of their beautiful typographical productions. The first boasts, with justice, Thompson, Martyns, Baskerville, Brindley, Palmer, and many other worthy successors of Caxton. The second may be equally proud of the typographical glory shed by the superb editions issued by the celebrated Ibarra. His Sallustius, Don Quixote, and the Mozarabic Missal, are veritable masterpieces.

In the midst of such abundance of perfect work, still France stands prominent. Anisson, Coustelier, Barbou, Latour, Simon, and Vincent, in the first part of the century; and in the second part, Gillé, Causse, Panckoucke, Crapelet, printed the works of classic authors, Latin and French, with such good taste as to leave

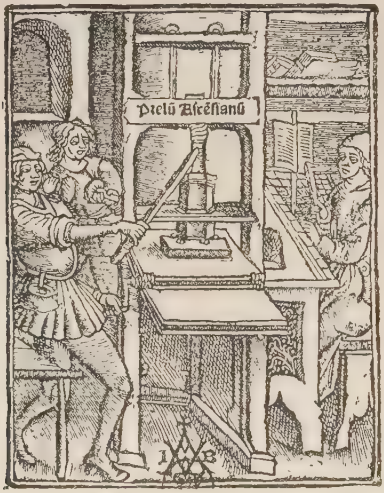


Fig. 12.—Printing-office of Josse Badius at the commencement of the sixteenth century.

little to be desired; but the printers to whom should be given the greatest praise are the Didots, who enriched the republic of letters with the most elegant, correct, and splendid editions. Their *Virgil* of 1798, *Oration* of 1800, and the *Racine* in three vols. folio, are most praiseworthy.

Germany and the Low Countries, which furnished to Italy and France the first masters of the art, also had

printers who obtained the highest renown for profound learning, and for the great skill exhibited in their works. Besides the printers of the fifteenth century, the following merit especial praise: Ulrich Zell, Brylinger, Coornhert, Herbst, Hervagius, Koburger, Palthenius, Quentel, and Plantin, who worked in the sixteenth century; Friis, Holma, Moetjens of the seventeenth century, and Breitkopf and Gesner of the eighteenth century.

The nineteenth century had, and has, celebrated followers of the typographic art both in Europe and America; and it has at the present time reached such a pitch of perfection that it would be almost impossible to surpass this

"Wonderful art which perpetuates
The fleeting thought and word."

CHAPTER II.

THE BOOK.

Bibliophile and Bibliomane—Rare Books and Good Books—Distinctive Signs of the First Printed Books—Book-collecting—Abbreviations in English, French, German, and Italian Catalogues—Collation—Size — Pagination—Signatures—Catchwords—Register— Date—Colophon—Frontispiece or Title-page—Imprint.

Bibliophiles and Bibliomanes.—Bibliophile is the appellation which belongs to persons who love books, and who do not seek them merely by profession or from a mania, but with the sole desire of instruction, and who only acquire those books which they consider the most suitable to form a collection which shall be valuable for the number and variety of its contents. A *bibliomane* is one who, possessed of a mania for collecting books, either buys at random or gives chase to the greatest rarities, with the sole object of possessing them. The collection of books is a mania, like many others, and the booksellers deplore that it is not more fully developed; yet, as Mr. Ruskin justly observes in one of his works, it is a harmless mania, for whereas many a man is ruined by his passion for horses, a passion or mania for books but leaves him a better man.

If the scarcity of a book has sometimes made it reach in commerce a fabulous price, it is more often the case that this price is rather owing to the bibliomane than to the intrinsic value or rarity of the book.

A great many books have at sales exceeded the price of £100, and among these several have exceeded £1,000; as, for example, the *Psalmorum Codex* of 1457, printed at Mentz by Fust and Schoeffer, a copy of which was sold at Sotheby's, in Sir John Thorold's sale, 1884, for £4,950, being the highest

Fig. 13.—The Bibliomaniac. Engraving from the *Ship of Fools*

price ever paid for a single book. Copies of the Bible printed by Gutenberg and Fust in 1450-55, and known as the *Mazarine Bible*, have been sold at various times at sales for £2,690, £3,400, and in 1884 for £3,900; the *Historie of Troy*, printed by Caxton, reached about the sum of £1,060; and, finally, the *Decamerone* of Boccaccio, printed by Valdarfer of Venice,

24216

1471, which was purchased at the Roxburghe Library sale in 1812, by the Marquis of Blandford, sold for £2,260. This price, which was without equal at that time for a single volume, appeared so extraordinary to the bibliomaniacs that, in order to commemorate the event, a literary society was formed, called the Roxburghe Club, the members of which agreed to dine together on the 17th of June, that being the anniversary of the above-mentioned sale, and in turn each was to present a volume printed for the special occasion.

Rare Books and Good Books.—Psaume, Denis, Gar, Horne, and many others who have written on bibliography, have consecrated special chapters to the definition of the rarity of books, making a distinction between *rare*, *rarer*, and *rarest* books. Following Denis, we will give a few practical rules.

First of all it will be necessary to distinguish between a *work* and an *edition*. For example, a certain *work* may be very common, but this or that of its various editions may be very rare; thus, a Virgil is a very common book, and can be purchased for a few pence, whilst the *edition* of Virgil printed by Aldus in 1501 is worth many pounds.

If of a book, or an edition, only a few copies are known to have been printed, or to still exist, its rarity will be *absolute;* if, however, there are many copies of it, but they are rarely met with in commerce, their value will be *relative*. Both one and the other of these species of rarity have their grades, and vary according to the time and place in which the book is sought for, and often also according to the fashion,—for the fashion of book-collecting often changes, causing a class of

literature to be much sought after to-day, which to-morrow will be neglected.

A work which is very rare may cease to be so when it is reprinted. It is often very difficult to procure a book in one country, when it can be obtained with great facility in another; thus, the cause of the rarity of a book is also that which determines the *degree* of rarity of the same.

The following then are *rare*:—

1. Great works, published in many volumes, often illustrated, which, from their high price, are rarely ever acquired by private persons.

2. Pamphlets and all ephemeral publications, which are soon lost if they do not find a home in safety in public libraries.

3. Works of which only a few copies are printed.

4. Works which turn on subjects treated but by few writers, and are only sought for and read by a few. To this class belong books written in little known languages or dialects; the histories of particular cities, Academies, etc.; genealogies of private families; catalogues of libraries; and, finally, the private controversies and polemics of authors.

5. Works which are left imperfect by their authors, and of which the part printed is generally lost.

6. Works published in parts, at different periods of time, and in various places.

So much for *rare works;* now let us consider books which are rare as *works*, and as *editions*.

The following works or editions are rare:—

1. Those which do not come into commerce, *i.e* privately printed books.

2. Those which see the light in distant countries, and of which often only the title is known.

3. Those of which the copies have been for the greater part destroyed by fire, water, etc.

4. Those which from motives of religion, morals, or politics have been prohibited, confiscated, suppressed, or burnt.

Finally, the following *editions* are rare :—

1. Those issued from the invention of printing up to 1500. The value of these (which are known as *incunabulæ*) increases almost as rapidly as the years pass by.

2. The editions of the classics published by the Aldi, Giunti, Stephani, Gryphi, and others of the sixteenth century; these editions are still more precious when containing marginal annotations in the autograph of celebrated men of the period.

3. Uncastrated or unmutilated editions of works which have since been issued corrected and mutilated.

4. Editions printed with special type; copies on parchment, or on special or coloured paper, of which only a few copies are printed.

Without entering into a discussion of what constitutes the intrinsic goodness of a book, it is sufficient to say that its beauty consists in its being a good size, with large margins; the letterpress being perfectly squared, whether in a folio or a 24mo; in the quality of the paper, which should be thick, solid, and white; in the printing, which should be bright, easy to read, proportionate, and with a proper distance between the lines and words; and in a diligent correction,—the highest necessity of any book.

Distinctions of the First Printed Books.—Jugendre, in a book entitled *Disquisitio in Notas Characteristicas Librorum a Typographico Incunabulo ab an MD. Impressorum*, indicates the various signs which distinguish the first typographical productions. These are:—

1. The absence of titles printed on a separate leaf. This sign does not admit of any doubt, since we shall see further on (p. 60) that the first title-page occurred in 1476, while the titles of chapters were already to be found in the *Ciceronis Epistolæ* of 1470.

2. The absence of capital letters at the beginnings of chapters, books, or divisions of a work. It is a noticeable fact that in the first printed books a space was left blank in which to place the capital letters, which were painted or illuminated by the caligraphers.

3. The rare occurrence of chapters or divisions in a work.

4. The absence of the comma and semicolon. This sign is equivocal, since the comma is found in the first printed books, represented by an oblique stroke, and probably Jugendre only intended to allude to the *form* of the comma.

5. The inequality and rude shape of the letters. This defect only lasted a short period, as the shape of the characters was soon perfected; and there exist editions of the fifteenth century which on this score compete with, if they do not surpass, the best modern productions.

6. The absence of pagination, signatures, or catch-words. Of these we shall speak later on.

7. Solidity and thickness of the paper.

8. Absence of the printer's name, place, and date.

9. The great number of abbreviations.

Gabriel Peignot adds other distinctive signs of the editions of the fifteenth century, such as the square instead of the round full-stop; an oblique stroke instead of a dot over *i*; the peculiar signs of abbreviation, as 3 for *et* (and), *neq*3 and *quib*3 for *neque* and *quibus*, *q* with a stroke across the tail (*q̄*) for *quam* and *quod*, etc.

Generally, however, these signs are not of sufficient certainty to determine the period of an incunabula; and again, if one thinks of the immense progress made in bibliographical studies from 1740 (the period at which Jugendre wrote) to our day, it will appear evident that we shall have less difficulty in assigning the date of an incunabula than if we were unable to consult the works of Brunet, Graesse, Hain, or of the hundred others who have published special works on the typography of the fifteenth century.

On Collecting Books.—Whoever desires a book should, if possible, acquire it himself, especially when it is an ancient, rare, or illustrated book, and thus have an opportunity of examining the state of preservation, the uniformity of the impression, the beauty and goodness of the binding, and seeking for the other requisites which belong to a good copy. It happens, however, that the greater part of the books required must be selected from the booksellers' catalogues, and their worth based only on the information which is furnished by the catalogue itself. This information is generally imparted by abbreviations. We give a table of the most used of these abbreviations, selected from English, French, German, and Italian catalogues, in order that the col-

lector may be able to insure that the copy of a work which he has ordered, and which has been sent to him, is actually that which he found described in the catalogue, and that it corresponds with the state of preservation and binding as indicated in the catalogue; because, in the contrary case, he would always have the right to refuse the copy sent. The abbreviations given are by no means half of those used, but have been selected from booksellers' catalogues which have passed through the compiler's hands within the last six months.

NOTE.—E=English. F=French. G=German. I=Italian. L=Latin.

a., aus. [G.]	ausschnitt (an extract).
à fr. [F.]	à froid (blind tooled).
abb., abbild. [G.] ...	abbildung (copy).
abdr. [G.]	abdruck (impression).
abschn. [G.]	abschnitt (section or part).
abth. [G.]	abtheilung (division).
anc. rel. [F.]	ancienne reliure (antique binding).
anm. [G.]	anmerkung (note, annotation).
antiq. [E.]	antique.
aufl. [G.]	auflage (edition).
ausg. [G.]	ausgabe (reprint).
aut., autog. [E., F.] ...	autograph, autographe.
b., bas. [F.]	basane (basil or sheep skin).
B. L. [E.]	Black letter.
bd., bde. [G.]	band, bände (volume, volumes).
bd., bnd. [E.]	bound.
bds. [E.]	paper boards.
bg., bog. [G.]	bogen (sheet).
bl. [G.]	blatt (sheet).
br., broch. [F.]	broché, brochure (stitched).
br., geh. [G.]	broschirt, geheftet (stitched).
c. d. R. [F.]	cuir de Russie (Russia leather).

c. et ferm. [F.] ... ... coins et fermoir (corners and clasp).
c. f. [L.] ... ... cum figuris (with illustrations).
ca. gr. [I.] ... ... carta grande (large paper).
ca. vel. [I.] ... ... carta velina (vellum paper).
ca. azz. [I.] ... ... carta azzurra (blue paper).
carat. got. [I.] ... ... caratteri gotici (Gothic characters).
carat. ton. [I.] ... ... carattere tondo (circular character).
cart. [F.] ... ... cartonné (boards).
cart. brad. [F.] ... cartonnage Bradel (bevelled boards).
cf. [E.] ... ... calf.
ch. m. [L.] ... ... charta magna (large paper).
cl. [E.] ... ... cloth.
cl. bds. [E.] ... ... cloth boards.
cl. ex. [E.] ... ... cloth extra.
cl. gt. [E.] ... ... cloth gilt.
cl. lp. [E.] ... ... cloth limp.
cld. pl. [E.] ... ... coloured plates.
cplt. [F.] ... ... complet (complete).
cr. [E.] ... ... crown (as crown 8vo).
cuts [E.] ... ... wood-cuts.
d. rel. [F.] ... ... demi-reliure (half-binding).
d. s. t. [F.] ... ... doré sur tranche (gilt edged).
dem., dy. [E.] ... ... demy (as demy octavo).
dent. [F.] ... ... dentelle, dentellé (lace ornament).
dent. int. [F.] ... ... dentelle intérieure (on inside of cover).
dor. sui fol. [I.] ... dorata sui fogli (gilt edged).
dup. [E.] ... ... duplicate.
ed., edit. [E., F.] ... edited, edition.
einb. [G.] ... ... einband (binding).
enl. [E.] ... ... enlarged.
esempl. [I.] ... ... esemplare (a copy).
ex. [E.] ... ... extra.
f. d. [F.] ... ... filets dorés (gilt fillets or roll). [side).
f. d. s. l. p. [F.] ... filets d'or sur les plats (gilt fillets on
f. comp. [F.] ... ... filets à compartiments (gilt fillets in
facs. [E.] ... ... facsimiles. [panels).
fcp., fcap. [E.] ... ... foolscap.
ff. [F.] ... ... feuillets (folios or leaves).
fig. [I.] ... ... figure, figurato (engraving).
fig. col. [F.] ... ... figures coloriées (coloured illustrations).

fig. s. b. [F.] ... ... figures sur bois (wood-cuts).
fo., in fol. [F.] ... ... in-folio (folio).
fol. [E.] ... ... folio.
folg. [G.] ... ... folgende (sequel).
front. gr. [F.] ... ... frontispice gravé (engraved title).
fronts. [E.] .. ... frontispieces.
fzb., fzbd., frzbd. [G.]... franzband (whole French calf).
g. e. [E.] ... ... gilt edges.
g. t., g. t. e. [E.] ... gilt top edge.
gb., geb. [G.] ... ... gebunden (bound).
gedr. [G.] ... ... gedruckt (printed).
gldschn. [G.] ... ... goldschnitt (gilt edged).
glt., gt. [E.] ... ... gilt.
goth. [E., F.] ... ... gothique (gothic).
gr. [G.]... ... ... gross (large).
gr. marg. [F.] ... ... grandes marges (large margins).
gr. pap. [F.] ... ... grand papier (large paper).
hf. bd. [E.] ... ... half bound.
hf. cf. or *clf., ½ cf.* [E.] half calf.
hf. mor., ½ mor. [E.]... half morocco.
hf. russ., ½ russ. [E.]... half russia.
hft. [G.] ... ... heft. (number or part).
hfzbd., hfz., hbfrz. [G.] halbfranzband (half bound).
hldrbd., hbldr., hlbld. [G.] halblederband (½ bound leather).
hlwd., hln., hblwd. [G.] halbleinwandband (½ cloth bound).
hlzschn [G.] ... ... holzschnitt (wood-cut).
hpgt., hbprgt., hperg. [G.] halbpergamentband (bound in parch-
hrsg. [G.] ... ... herausgegeben (published). [ment).
ib., ibid. [L.] ... ... ibidem (the same).
illus. [E.] ... ... illustrations, illustrated.
imp. [E.] ... ... imperial.
in fol. [F., I.] ... ... in-folio, in foglio (folio).
in-4° [F.] ... ... in-quarto (quarto, 4to).
in-8° [F.] ... ... in-octavo (octavo, 8vo).
in-12° [F.] ... ... in-douze (duodecimo, 12°, twelvemo).
jhrg. [G.] ... ... jahrgang (annual).
kl. [G.] ... ... klein (small).
kpfrt. [G.] ... ... kupfertafel (copperplate engraving).
ldrbd., ldb., ldr. [G.] ... lederband (whole bound leather).
leg. ant. [I.] ... ... legatura antico (antique binding).

leg. bod. [I.] ... ... legato alla Bodoniana (Bodonian binding).
leg. ½ tela [I.]... ... legato in mezza tela (half cloth binding).
leg. ½ pelle [I.] ... legato in mezza pelle (half leather binding).
leg. in pel. [I.] ... legato pelle (whole leather binding).
leg. ol. [I.] ... ... legatura olandese (Dutch binding).
lfg. [G.] ... ... lieferung (number).
lib. [E.] ... ... librarian, library.
ll. [E.] ... ... leaves.
lp. [E.] ... ... limp.
lwd., lwb., lndb. [G.] ... leinwandband (cloth bound).
m. [G.] ... ... mit (with).
m. ant. [F.] ... ... maroquin antique (morocco antique).
m. b. [F.] ... ... maroquin bleu (blue morocco).
m. cit. [F.] ... ... maroquin citron (citron morocco).
m. d. d. m. [F.] ... maroquin doublé de maroquin (morocco backed with morocco).
m. d. d. t. [F.] ... ... maroquin doublé de tabis (morocco backed with watered silk).
m. d. L. [F.] ... ... maroquin du Levant (Levant morocco).
m. e. [E.] ... ... marbled edges.
m. l. [E.] ... ... morocco lined.
m. n. [F.] ... ... maroquin noir (black morocco).
m. r. [F.] ... ... maroquin rouge (red morocco).
m. v. [F.] ... ... maroquin vert (green morocco).
m. viol. [F.] ... ... maroquin violet (violet morocco).
macch. [I.] ... ... macchiato (spotted or stained).
marb. [E.] ... ... marbled.
mouill. et piq. [F.] ... mouillures et piqûres (damp spots and worm holes).
mor. [E.] .. ... morocco.
MS. [E., F., I.] ... manuscript, manoscritto (manuscript).
MSS. [E., F., I.] ... manuscripts, manoscritti (manuscripts).
n. d. [E.] ... ... no date.
n. e. [E.] ... ... new edition.
n. f. [G.] ... ... neue folge (new series).
n. p. [E.] ... ... no place or no printer's name.
n. r. [F.] ... ... non rogné (uncut).
nos. [E.] ... ... in numbers.

obl. [E., I.] ... ... oblong, oblungo.
ott. cons. [I.] ... ... ottima conservazione (best preservation).
p. [E.] ... ... post, as post 8vo.
p. [E.] ... ... page.
p. d. t. d. R. [F.] ... peau de truie de Russie (hog-skin).
p. de H. [F.] ... ... papier de Hollande (Dutch paper).
p. v. [F.] ... ... papier vergé (laid paper).
p. vél. [F.] ... ... papier vélin (vellum paper).
pag. [F., I.] ... ... pagina or pagine (page or pages).
pap. [E.] ... ... paper, *i.e.*, sewed.
parch. [E., F.] ... ... parchemin (parchment).
pb., pd., ppbd. [G.] ... pappband (bound in paper).
perg. ... ... pergamina (parchment).
pet. f., p. f. [F.] ... petits fers (fillets or rolls).
pgmt., pgt., perg. [G.] pergamentband (bound in parchment).
picc. [I.] ... ... piccolo (small).
pl. [E.] ... ... plate or plates.
ports. [E.] ... ... portraits.
pp. [E.] ... ... pages.
pts. [E.] ... ... in parts.
pub. [E.] ... ... published.
quad. [I.] ... ... quaderno (a quire of paper).
qq. mouill. [F.] ... quelques mouillures (several damp stains).
r. [L.] ... ... recto.
r. & g. edges [E.] ... red and gilt edges.
red. [E.] ... ... reduced.
rev. [E.] ... ... revised.
roy., ry. [E.] ... ... royal, as royal 4to.
rus., russ. [E.] ... ... russia leather.
s., sup. [E.] ... ... super (as super royal 8vo).
s., ste. [G.] ... ... seite (page).
s. a. [L., I.] ... ... sine anno, senz'anno (without year).
s. a. et t. [L.] ... ... sine anno et typographo (without year and printer).
s. d. [I.] ... ... senza data (without date).
s. imp. [L.] ... ... sine impressore (without printer).
s. l. [L., F., I.] ... ... sine loco, sans lieu, senza luogo (without place).
s. l. et a. [L.] ... ... sine loco et anno (without place and date).

s. l. n. d. [F.] ... ... sans lieu ni date (no place or date).
sämmtl. [G.] ... ... sämmtliche (all complete).
sars. [G.] ... ... sarsenet taffeta.
sc. [E.] ... ... scarce.
sd., swd. [E.] ... ... sewed.
schwsldrbd. [G.] ... schweinslederband (bound in pig's [skin).
sec. [I.] ... ... secolo (century).
sec. [E.] ... ... section.
sh., sp., shp. [E.] ... sheep skin.
sig. [F.] ... ... signé, signature (signed, etc.).
sm. [E.] ... ... small.
s. n. [L.] ... ... sine nota (without note).
s. t. [L.] ... ... sine typographo (without printer).
s. t. et a. [L.] ... ... sine typographo et anno (without printer and date).
sq. [E.] ... ... square.
stahlst. [G.] ... ... stahlstich (steel engraving).
stnt. [G.] ... ... steintafel (lithograph).
sup. ex. [E.] ... ... super extra.
supp. [E.] ... ... supplement.
t., tom. [L., I., F.] ... tomus, tomi; tomo, tomi; tome, tomes (volume, volumes).
taf., tfl. [G.] ... ... tafel (engraving).
taglio r. [I.] ... ... taglio rosso (red edges).
tarl. [I.] ... ... tarlato (wormholed).
thk. [E.] ... ... thick.
thl. [G.] ... ... theil (part).
tip. [I.] ... ... tipografia (typography).
tit. r. et n. [F.] ... ... titre rouge et noir (title red and black).
tr. cis. [F.] ... ... tranche ciselée (tooled edges).
tr. dor. [F.] ... ... tranches dorées (edges gilt).
tr. m. [F.] ... ... tranches marbrée (edges marbled).
tr. p. [F.] ... ... tranches peignées (trimmed edges).
tr. r. [F.] ... ... tranches rouges (edges red).
trans. [E.] ... ... translated.
u. f., uff. [G.] ... ... und folgende (and following).
übers. [G.] ... ... übersetzt (translated).
unbesch. [G.] ... ... unbeschnitten (uncut).
v. [L.] ... ... verso.
v. [G.] ... ... von (by).

v., *vol.* [E., F., I.] ...	volume, volumi (volume, volumes).
v. b. [F.]	veau brun (brown calf).
v. f. [F.]	veau fauve (fawn calf).
v. éc. [F.]	veau écaille (scaled calf).
v. jasp. [F.]	veau jaspé (calf stained or marbled).
v. m. [F.]	veau marbré (calf marbled).
v. p. [F.]	veau porphyre (calf to imitate porphyry).
v. r. [F.]	veau rouge (red calf).
v. y. [E.]	various years.
vél. [F.]...	vélin (vellum).
vél. de H. [F.] ...	vélin de Hollande (Dutch vellum).
vergr. [G.]	vergriffen (out of print).
vign. [F.]	vignettes (vignettes).
vol., *vols.* [E.]	volume, volumes.
w. [E.]	with.
wohlf. [G.]	wohlfeil (cheap).
4to [E.]	quarto.
8vo [E.]	octavo.
12°, 16°, 18°, 32°, 48°, 64° [E.]	12mo or duodecimo, etc.

Collation.—It is indispensable that every volume placed in a library should be collated, in order to ascertain if it be complete. It is also necessary to re-collate the volumes which are given out to re-bind, to make sure that there is no transposition of folios, that all the engravings are in their place and protected by a tissue paper, that the large maps and views are mounted on jaconette and folded so that they may be easily unfolded without the risk of tearing them.

The collation of a volume, both before and after binding, is an operation which ought to be performed with great care, as from it alone can one be certain that a book is complete and without defect. This is not merely a mechanical labour, but often requires a knowledge of the material composition of books, and it varies almost with every book.

The greater part of the *incunabulæ* present very great difficulties on collation, from the absence of the numeration of pages, and signatures, and it is especially these books that, from their antiquity and rarity, need the most scrupulous examination, and almost require careful comparison with a known complete copy.

The simplest method of collating a modern book is to verify the pagination and the signatures (*q.v.*). If the work is in more than one volume assure yourself that the sheets of one volume do not belong to any other volume, and that the final volume reaches the *finis*, and completes the work ; also be careful to ascertain if there is a separate index, or introductory volume.

Books with separate engravings require a special inspection into the number of plates, quality of the proofs, and their arrangement. Concerning their number it is well to ascertain exactly that there are no duplicates substituted for others missing, a thing which happens almost too often. In cases of doubt, it will be well to consult the works of Cicognara, Vinet, and Cohen.

There are also some books which should have *cancels*.

Cancels are duplicate sheets or quires which are to be substituted in place of others, either to correct grave errors in the printing, because they have been suppressed by the censors ; or because they contain pieces which have been omitted from the text.

Good booksellers' catalogues indicate which are the books that ought to have *cancels*, and on these materials an interesting special study has been published by Philomneste Junior (Gustave Brunet), to which it will be well to refer in the majority of cases.

Sizes of Books.—To exactly determine the size of a book is not always an easy matter. We have seen wise booksellers, and [book] learned bibliophiles, commit errors which after a time gave, and still give, place to serious contentions on the existence, or even less, of a book of a given size.

There are a great many recognised sizes of books, of which the following are the principal :—

A folio is a sheet folded once, and has two leaves, or four pages.

A	4to	has	4	leaves	or	8	pages
An	8vo	,,	8	,,	,,	16	,,
A	12mo	,,	12	,,	,,	24	,,
,,	16mo	,,	16	,,	,,	32	,,
,,	18mo	,,	18	,,	,,	36	,,
,,	24mo	,,	24	,,	,,	48	,,
,,	32mo	,,	32	,,	,,	64	,,
,,	36mo	,,	36	,,	,,	72	,,
,,	48mo	,,	48	,,	,,	96	,,
,,	64mo	,,	64	,,	,,	128	,,
,,	72mo	,,	72	,,	,,	144	,,
,,	96mo	,,	96	,,	,,	192	,,
,,	128mo	,,	128	,,	,,	256	,,

These are again subdivided into small, medium, and large, as sm. 4to, medium 8vo, large folio.

Aldus Manutius first made the octavo size popular; the Elzevirs generally used the 16mo and 24mo size; in the eighteenth century the 12mo was in common use, but at the present time we use indifferently all sizes, the various gradations of the octavo being perhaps the most popular.

The size of a book is the result of the number of leaves contained in a printed and folded sheet or folio, whatsoever may be its original dimensions; and the

book takes its size name from the number of the leaves or half the number of pages, contained in the sheet.

It is not easy to determine at first sight the proper denomination of some sizes, in consequence of the printer having made use of a paper more or less large, and making of the same book impressions on large, ordinary, and small paper: for this reason it is easy to mistake a volume in 12mo for an 8vo, an 18mo for a 16mo, etc. This confusion need not interfere with the arrangement of the volumes on the shelves, but grave bibliographical errors would result from it whenever they should come to be erroneously described on the cards or in the catalogue, because one would be, as it were, creating an edition which had no existence. There are books without pagination, catchwords, or signatures (of each of which we shall speak further on), of which it is extremely difficult to establish the size; and for these —as all ancient books were printed on hand-made paper —it will be necessary to examine the paper attentively, and to determine the size of it by basing it on the watermark (if there be one), or observing if the water-lines are vertical or longitudinal.

The *watermark* is the semi-transparent ornament or sign introduced by the paper-maker into each sheet to mark its quality or size. If this mark be found in the middle of a page, the book is folio; if at the bottom, it is quarto; if at the top, an octavo.

Waterlines are those transparent lines which cross the sheet of paper at a distance of about one to three inches apart, and are produced by the wooden or metal supports which are put under the wires of the metallic frame in which the paper is made, so that they should

not bend under the weight of pulp required to form the sheet of paper. These waterlines always cross the *sheet* in its narrowest width.

Thus a folio is composed of a sheet folded in two, containing four pages, and has the waterlines *perpendicular.*

A quarto (4to) is composed of a sheet folded in four, contains eight pages, and has the waterlines *horizontal.*

An octavo (8vo) is composed of a sheet folded in eight, contains sixteen pages, and has the waterlines *perpendicular.*

A duodecimo, or twelvemo (12°) is composed of a sheet folded in twelve, contains twenty-four pages, and has the waterlines *horizontal.*

A sixteenmo (16mo) is composed of a sheet folded in sixteen, contains thirty-two pages, and has the waterlines *horizontal.*

The smaller sizes are as follows:—

	Leaves	Pages	Waterlines
Eighteenmo (18mo)	18	36	*perpendicular*
Twenty-fourmo (24mo)	24	48	*perpendicular* or *horizontal*
Thirty-twomo (32mo)	32	64	*perpendicular*
Thirty-sixmo (36mo)	36	72	*horizontal*
Forty-eightmo (48mo)	48	96	*horizontal*
Sixty-fourmo (64mo)	64	128	*horizontal*
Seventy-twomo (72mo)	72	144	*perpendicular*
Ninety-sixmo (96mo)	96	192	*perpendicular*
One hundred and twenty-eightmo (128mo)	128	256	*perpendicular*

In machine-made papers, which at the present time have almost entirely taken the place of hand-made, the waterlines are no longer visible; at the same time

catchwords and registers have been abolished. Signatures (see p. 54) are now expressed by letters, or Arabic figures, placed at the foot of the first page of each sheet, and from the inspection of them the size of a modern book can be immediately determined.

When a work is composed of several volumes the number of the volume is now repeated before every signature, in order to avoid confusing the sheets of one volume with those of any other.

The signatures in cipher, etc., correspond to the number of pages given by a folded sheet. In the following tables are indicated their correspondence with the sizes in common use.

SIGNATURES IN A FOLIO.

Sig.		Page	Sig.		Page	Sig.		Page
1	commences	1	21	commences	81	41	commences	161
2	,,	5	22	,,	85	42	,,	165
3	,,	9	23	,,	89	43	,,	169
4	,,	13	24	,,	93	44	,,	173
5	,,	17	25	,,	97	45	,,	177
6	,,	21	26	,,	101	46	,,	181
7	,,	25	27	,,	105	47	,,	185
8	,,	29	28	,,	109	48	,,	189
9	,,	33	29	,,	113	49	,,	193
10	,,	37	30	,,	117	50	,,	197
11	,,	41	31	,,	121	51	,,	201
12	,,	45	32	,,	125	52	,,	205
13	,,	49	33	,,	129	53	,,	209
14	,,	53	34	,,	133	54	,,	213
15	,,	57	35	,,	137	55	,,	217
16	,,	61	36	,,	141	56	,,	221
17	,,	65	37	,,	145	57	,,	225
18	,,	69	38	,,	149	58	,,	229
19	,,	73	39	,,	153	59	,,	233
20	,,	77	40	,,	157	60	,,	237

Sig.		Page	Sig.		Page	Sig.		Page
61	commences	241	66	commences	261	71	commences	281
62	,,	245	67	,,	265	72	,,	285
63	,,	249	68	,,	269	73	,,	289
64	,,	253	69	,,	273	74	,,	293
65	,,	257	70	,,	277	75	,,	297

Thus a folio volume of 148 pages will have 37 sheets or signatures, and a folio volume of 60 sheets will have 240 pages.

SIGNATURES IN A QUARTO (4to).

Sig.		Page	Sig.		Page
1	commences	1	26	commences	201
2	,,	9	27	,,	209
3	,,	17	28	,,	217
4	,,	25	29	,,	225
5	,,	33	30	,,	233
6	,,	41	31	,,	241
7	,,	49	32	,,	249
8	,,	57	33	,,	257
9	,,	65	34	,,	265
10	,,	73	35	,,	273
11	,,	81	36	,,	281
12	,,	89	37	,,	289
13	,,	97	38	,,	297
14	,,	105	39	,,	305
15	,,	113	40	,,	313
16	,,	121	41	,,	321
17	,,	129	42	,,	329
18	,,	137	43	,,	337
19	,,	145	44	,,	345
20	,,	153	45	,,	353
21	,,	161	46	,,	361
22	,,	169	47	,,	369
23	,,	177	48	,,	377
24	,,	185	49	,,	385
25	,,	193	50	,,	393

Thus a quarto volume of 232 pages will have 29

sheets or signatures, and a quarto volume of 45 sheets will have 360 pages.

SIGNATURES OF AN OCTAVO (8vo).

Sig.		Page	Sig.		Page
1	commences	1	16	commences	241
2	,,	17	17	,,	257
3	,,	33	18	,,	273
4	,,	49	19	,,	289
5	,,	65	20	,,	305
6	,,	81	21	,,	321
7	,,	97	22	,,	337
8	,,	113	23	,,	353
9	,,	129	24	,,	369
10	,,	145	25	,,	385
11	,,	161	26	,,	401
12	,,	177	27	,,	417
13	,,	193	28	,,	433
14	,,	209	29	,,	449
15	,,	225	30	,,	465

Thus a volume in octavo of 25 sheets will have 400 pages, and a volume in octavo of 368 pages will have 23 sheets or signatures.

The same rules which serve to establish with exactness the size of a book may also serve to show if the book be complete. Whilst in modern books it is sufficient to ascertain the number of sheets or signatures, in *incunabulæ* it is necessary to take into consideration the pagination, signatures, catchwords; and to have recourse to the registers when they are to be found.

Pagination.—The ciphers or numbers of the pages were generally omitted by printers of the fifteenth century. Several bibliographers have affirmed that Johannes de Spira of Venice was the first to introduce

the numeration of the pages, but it is now almost certain that they were used anterior to his period. Gar, in his lectures on Bibliologia, cites a volume printed at Cologne by Ther Hoernen in 1470, in

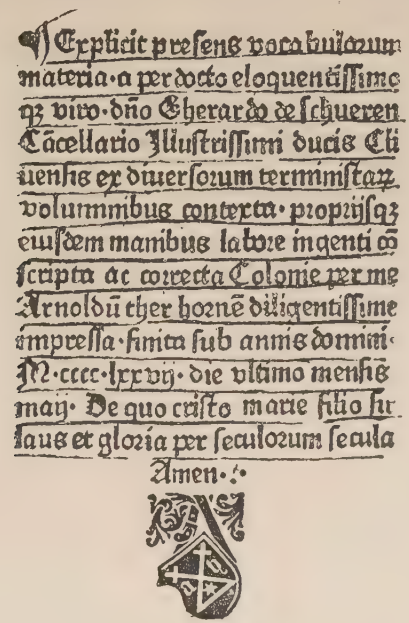

¶ Explicit presens vocabulorum materia a per docto eloquentissimo qz viro dño Eberardo de Schueren Cācellario Illustrissimi ducis Cliuensis ex diuersorum terminis taz voluminibus conuerta propriisqz eiusdem manibus labore ingenti cō scripta ac correcta Colonie per me Arnoldū ther hoernē diligentissime impressa finita sub annis domini M·cccc·lxxvj· die vltimo mensis may· De quo cristo marie filio sit laus et gloria per seculorum secula Amen·:·

Fig. 14.—Colophon of Arnold Ther Hoernen, printer at Cologne.

which the folios are numbered. The title of the book is "*Sermo Prædicabilis in Festo Præsentationis Beatissimæ Mariæ.* Per impressionem multiplicatus, sub hoc currente anno MCCCCLXX." It is a small 4to of 12 leaves, and 27 lines to the page.

Shortly afterwards Linhard Holl, of Ulm, improved

the form of the numbers or figures, which were ordinarily Roman. The Arabic ciphers received the form which they now have from two printers of Leipsic, *circa* 1489.

Signatures.—Signatures are those letters or figures placed at one of the lower corners of the first page of each quire or sheet of printing, by means of which their order is indicated.

The letters are used in the alphabetical order, so that the capital letter A signifies the first sheet, B the second, and so on (J, U, and V are generally omitted, and sometimes also W). If the volume contains more sheets than there are letters in the alphabet, the alphabet is commenced again at the beginning, adding to each letter its equivalent small letter; thus sheet 24 would bear the signature Aa, sheet 25 Bb, and so on. Occasionally, instead of the second letter, and indeed generally after Zz, Arabic numerals are used, which go through the volume in numerical order; thus, sheet 46 would bear the signature ZZ or 2Z, sheet 47 3A, sheet 71 4A, etc. Letter B, or figure 2, is generally the signature of the sheet on which the text commences. Signature A or 1, being used for preliminary matter, is printed last.

In many countries, more especially France and America, the Arabic numerals are used alone instead of with letters.

For a long time bibliographers disagreed as to the introduction of signatures, which was generally attributed to John of Cologne, a printer of Venice, 1474; it has, however, now been almost definitely settled that the first book with signatures is *Johannis Nyder Præceptorium Divinæ Legis*, printed, in folio, at Cologne, by

Johan Koelhof of Lubec, in 1472. This invention of signatures as a guide for the printer and binder has also been ascribed to Zarotus of Milan.

Catchwords.—Catchwords are the single words placed at the bottom of a *verso* page (the *verso* page is that to the left of the reader, and the *recto* that to the right), and are the same as that commencing the following page. The catchword was usually placed at the end of each sheet, when the book was composed of several sheets, and always at the bottom of the last page, under the bottom line. Their use was to assist the bookbinder in his work, and to prevent mistakes when arranging the sheets. When placed at the bottom of every page they were intended to facilitate the task of the reader (by giving him a word to read as he turned over the leaf), and survived to rectify the errors which might occur in the signatures.

It is generally agreed that the first to introduce catchwords was Vindelin de Spira, who used them in the first edition of *Tacitus*, printed by him at Venice, without date, but believed to be 1468 or 1469. Abbé Rive has demonstrated, however, that this book could not have been printed until the end of 1472. If he is correct, catchwords are found for the first time in the *Confessionale Sancti Antonini*, printed at Bologna, without name of printer, at the beginning of the same year 1472. They were used at Paris about 1476, and by Caxton in 1480.

Before 1480, the period at which catchwords came to be generally adopted, they are only to be found in five or six works; they have now fallen into disuse except in books printed in the antique style.

Registers.—A register was an alphabetical table of the first word of every sheet or chapter, repeated in the form of an index at the end of the book ; by this means the printer originally indicated to the bookbinder the order in which the sheets were to be bound.

The register was used for the first time in the books containing the *Commentaries* of Cæsar and the *Pharsalia* of Lucan, printed at Rome in 1469.

Although it is probable that the printers often employed registers before signatures came into use, nevertheless they are very rarely to be found at the end of *incunabulæ.* The reason of this may be, that it being printed on the last leaf of the book, it was most exposed to being torn off ; or again it is probable that the bookbinder suppressed it after having made use of it to collate the volume sent to him to bind.

Date.—The practice of adding the date to printed works was introduced in the first days of printing ; nevertheless there are not a few volumes which bear neither date, indication of place, nor name of the printer ; the bibliophile has therefore been obliged to divine, as it were, the one and the others, proceeding by conjectures. By comparing the customs of the times, the form of the characters, the marks of the paper, and by examining with care all the distinctive signs of ancient editions, they have succeeded in establishing, almost with certainty, the date, place of printing, and the name of the printer of the greater part of those books in which those indications are wanting.

Very often in the dates of the first printed books, one meets with errors caused by design or mistake, or by gross typographical inaccuracy. These errors have

given place to important disquisitions, such as that by Sardini, who proves that the *Decor Puellarum*, printed in Venice by Jenson, with the date 1461, should be dated 1471; or, as the many essays for and against the date 1469 given by Lavagna to the book *Miracoli de la Gloriosa Verzene Maria*, which would take away from Zarotus the incontestable merit of having introduced printing into Milan. Again, could the date of the *Exposicio Sancti Hieronymi*, said to have been printed at Oxford (see p. 23 *ante*) in 1468, be proved to be true, it would make our own Caxton the second to introduce printing into England.

Various, and not seldom very curious, were the forms in which the early printers put the date to their publications. Many printers made use of the Roman numerals, others of the Arabic, and others again would print the thousands entirely in letters, and sometimes would alternate the letters with numbers, *e.g.* :—

Anno quingentesimo sexto supra millesimum	=	1584
Anno supra sesquimillesimum sexto . .	=	1506
Anno millesimo CCCC octogesimo . .	=	1488

Freytag, in his *Adparatus Litterarius*, gives a number of examples of this curious method. Those which differ most from the generally adopted method belong especially to the editions executed in Holland in the first century of printing.

Truly it would seem as if some of the printers of the fifteenth and sixteenth centuries tried to make their dates as indecipherable as possible, in order to put to the proof whoever should wish to explain them. As these cases do not often present themselves, we have

transcribed several examples with their equivalents in Arabic numerals :—

MccccLxxz . . .	1472.	MID	1499.
Mcccc7z . . .	1472.	M cɔ X ci X . .	1499.
Mcccc. II. & LXX .	1472.	MCCCCXCViiij . .	1499.
Mccccxxc . . .	1480.	MCDXCIX . . .	1499.
MCCCCiiijXXVIII .	1488.	MD	1500.
Miiii c iiii xx Viij . .	1488.	MIↃ	1500.
MCD XCV . . .	1495.	MCDCII . . .	1502.
M iiij D . . .	1496.	MDL	1550.
M jjj D . . .	1497.	MIↃL	1550.
MCCCCX Cviij . .	1498.	MCDCII . . .	1602.

Colophon.—The subscription, or rather the colophon, is the formula with which all books printed in the fifteenth century were concluded. It generally commences something after the following form :—*Explicit liber qui dicitur*, etc. ; followed by the names of printer and place, date, and sometimes even the month and day on which the impression was completed. (This is by no means an uncommon event in books published by Rouveyre, Quantin, and other French publishers of Editions des Bibliophiles.) It, however, often happens, as we have already observed, that all these indications have been wanting ; they have then been written in by the pen of the caligrapher, or rubricator of the initials. As these copyists often wrote erroneous or supposititious dates, they thus increased the bibliophile's difficulty of determining with certainty the exact date of an *incunabula*.

Sometimes the printer, justly proud of the accuracy of his edition, or of having been the first to introduce the art of printing into a certain city, makes a boast of it in the colophon.

In this manner also Johannes de Spira justly calls himself the first printer in Venice, and to his first production, *Ciceronis Epistolæ ad Familiares*, published in 1469, is affixed a colophon in which the fact is mentioned. Of this book three hundred copies were printed; now not more than a dozen are known to be in existence, of which six are on parchment.

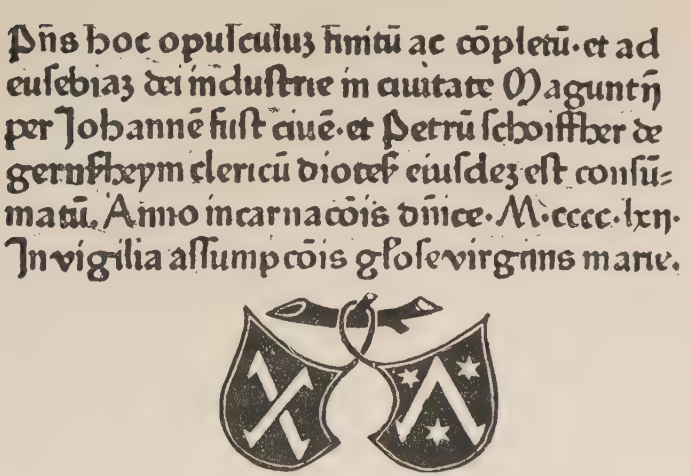

Pñs hoc opuſculuz ſumtū ac cōpletū·et ad
euſebiaz dei m̄duſtrie m ciuitate Maguntī
per Johannē fuſt ciuē·et Petrū ſchoiffher de
gernſhem clericū dioceſ eiuſdez eſt conſū=
matū. Anno incarnacōis dñice·M·cccc·lxx·
In vigilia aſſumpcōis gloſe virginis marie.

Fig. 15.—Colophon of the Bible printed in 1462 by Fust and Schoeffer, which is the first dated Bible. There are two different editions with this date. The above is from the second edition.

Christopher Valdarfer, the printer of the celebrated edition of Boccaccio's *Decameron*, who from Germany had gone to Venice, and from Venice to Milan, printed in that city in 1471 a Commentary of Servius on Virgil, and in the colophon commends the accuracy of the text. Ludovico Carbone was corrector of this volume, and

was probably also author of the colophon, which runs thus :—

"In commune bonum mandasti plurima formis
Ratisponensis gloria Cristophore.
Nunc etiam docti das Commentaria Servi
In quibus exponit carmina Virgilii,
Divulgasque librum, qui rarior esse solebat,
Ut parvo pretio quisque parare queat.
Hunc emite O Juvenes : opera Carbonis ad unguem
Correctus vestris serviet ingeniis."

Translation.

[Oh, Christopher, glory of Ratisbon, thou hast published many things for the common weal; now thou givest the Commentaries of the learned Servius, with which he illustrates the verses of Virgil. Thou spreadest a book which was wont to be rare, in order that each one may possess it at small cost. Buy it, oh young men, diligently corrected by the labour of Carbone; it will revive your learning.]

Again, Bernardo Cennini, the distinguished Florentine goldsmith, who, from simply hearing printing spoken of, or having seen some printed book, cut punches, coined matrices, cast type, and printed the Commentary of Servius to Virgil, justly proud of his success, exclaimed :

"Florentinis ingeniis nil ardui est."

Frontispiece and Title-page.—The first printed books had no title-pages. A title is found for the first time in the edition of the *Calendarium* of Joan de Monteregio, printed in quarto by Ratdolt at Venice in 1476. It is a wood engraving, which, besides the date and name of the printer, contains twelve Latin verses, which commence—

"Aureus hic liber est."

After the verses we find these lines printed in red :

1476.

"Bernardus pictor de Augusta.
Petrus Loslein de Langencen,
Erhardus Ratdolt de Augusta."

We give a facsimile of the title of the Italian edition

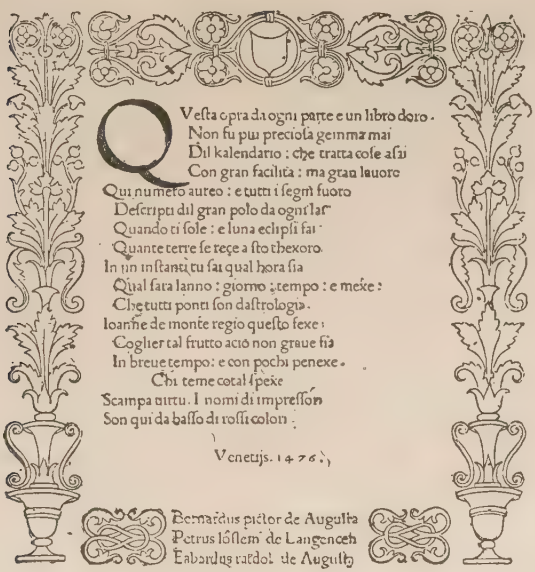

Questa opra da ogni parte e un libro doro.
Non fu piu preciosa gemma mai
Dil kalendario : che tratta cose assi
Con gran facilità : ma gran lauoro
Qui numero aureo : e tutti i segni fuoro
Descripti dil gran polo da ogni las
Quando ti sole : e luna eclipsi fa
Quante terre se reçe a sto thexoro
In un instanti tu sai qual hora sia
Qual sara lanno : giorno : tempo : e meśe :
Che tutti ponti son dastrologia.
Ioanne de monte regio questo fexe :
Coglier tal frutto acio non graue fia
In breue tempo: e con pochi penexe.
Chi teme cotal spexe
Scampa tuttu. I nomi di impressori
Son qui da basso di rossi colori :
Venetijs. 1476.
Bernardus pictor de Augusta
Petrus loslem de Langencen
Erhardus ratdol de Augusta

Fig. 16.—Title-page of the *Calendario*, first ornamental title known. Printed in 1476 at Venice

published the same year, which contains 17 Italian verses in place of the 12 Latin verses.

Authors would often make use of the title-page or frontispiece to have engraved there a portrait of themselves, accompanied by some verses, generally in their

praise. About the same time the device, or printer's-mark, concerning which we shall speak later on, was adopted by the principal typographers.

The title-page was in early days printed on the first leaf of the book, and as such was, and is, most subject to be torn or spoiled; hence it happens that the early title-pages are to be found but rarely, or in a deplorable condition.

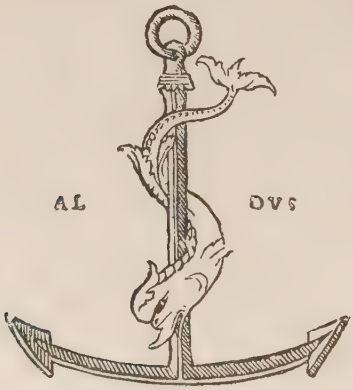


Fig. 17.—The anchor and dolphin, mark of Aldus Manutius, after the original in the *Terze Rime* of 1520, where it appears for the first time.

Later on they were printed on the second leaf, leaving the first blank; then, on this first was printed an abbreviation of the title, creating thus that which is now in general use, and which is known as a half, or bastard, title. Titles to chapters were first used in the Epistles of Cicero, printed in 1470.

Printers' Devices.—The early printers made use of a particular sign to distinguish their productions; this

would sometimes be a motto, an ornamental letter, or a monogram, but more often a device or emblem. The Aldi of Rome and Venice used a dolphin twining itself round an anchor, and sometimes A.M.R. [Aldus Manutius Romanus], or even Aldus, as in the facsimile (fig. 17).

Fig. 18.—Plantin's mark.

Abel Langelier has the sacrifice of Abel; Antonius Bladius of Rome, Rouillé or Roville of Lyons, an eagle; the Stephani, the Elzevirs of Amsterdam and Leyden, and others, an olive-tree; Moret, and Plantin of Antwerp, a compass; the Commelins have Truth seated nude, holding in the right hand a sun, and in the left a book and a bough; to the right is Religion, to the left is Justice.

Gabriel Giolito has two satyrs seated, who hold raised in the air a vase on which is seen a Phœnix in the flames; above the Phœnix floats a riband, on which is written *De la mia morte eterna vita io vivo*, and another riband floats around the flames with the motto, *Semper eadem*. On the vase are the initials G.G.F. The Giuntæ, or Juntas, have a lily, ornamented with their

Fig. 19.—Mark of Lucantonio Giunta, of Venice.

initials; the Gryphii had a square surmounted by a griffin, beneath which is chained a winged sphere; sometimes there is to the left the legend *Virtute duce*, and to the right *Comite fortuna*.

Ottaviano Scotto, and many other printers, especially Italian, had a circle, black or red, divided by a transverse line, from the centre of which arose a cross ending above the circle, in which were the initials of the printers. Sonnius of Paris had the hand of St.

Paul in the act of casting the viper into the fire, with the motto, *Si Deus pro nobis, quis contra nos?* Vincent Valgrisi has two hands which issue from a cloud and sustain a cross, about which is twisting a serpent, and on both sides is written *Vincent.*

Caxton's publications bear the letters W. C., with a

Fig. 20.—Caxton's figure 8 device.

mark between them, the meaning of which, we believe, has never been satisfactorily explained (see fig. 20). Wynkyn de Worde, his successor, adopted his device with some slight alterations, generally adding his own name. Richard Pynson adopted Adam and Eve holding a shield, on which are the initials, and surmounted by a bird perched on a helmet. Julian Notary has a circle surmounted by a double cross, on a shield, and the

initials J. N. in the lower part of the circle. Richard Grafton, to whom we owe the first edition of the English Bible, has a rebus. It is a tun with a grafted tree growing through it, with a punning motto, *Suscipite insertum verbum*, Jac. I.: "Receive the in*graft*ed word" (Epistle of St. James, ch. i., ver. 21)—a happy allusion to his name. John Day (1549-84) had the device one man pointing to the sun and awaking another man, with the motto, *Arise, for it is Day.* Richard Tottel, a great printer of law books (1553-93), had for his sign a hand holding a star, with the legend *Cum privilegio.* John Wolfe (1581-1600) took the device a fleur-de-lis seeding, which is sometimes accompanied by the motto *Ubique florescit.*

A table of the devices of even the principal printers would alone occupy a great volume, but should anyone desire to make a special study of them he will find a great many reproduced in Brunet's *Manuel*, Horne's *Introduction to Bibliography*, vol. ii., etc., and will also be able to consult the works indicated in the list of books at the end of this work.

It may be observed, by the way, that these devices were not so exclusively their inventors' that they were never omitted or changed, or that they may not even be found in publications of other printers, in consequence of permission received, or alliance, succession, by acquisition of the type, etc., or even by simple imitation.

CHAPTER III.

THE ORNAMENTATION OF A BOOK.

Illuminated Initials—Wood Engraving—Copperplate—Steel Engraving —Lithography—Chromo-Lithography—Zincography—Albertype —Heliotype—Zincotype—Binding.

Illuminated Initials.—The first printed books were issued without printed capital letters at the heads of the books and chapters. These were afterwards filled in, in colour, red or blue. Often in these initials is found the most beautiful miniature work, and sometimes they nearly fill the whole page. Where a blank was left at the beginning of the book or chapter the letter which was intended to be painted was printed very small in the centre of the space, as a guide to the miniaturist. The state of preservation, the lesser or greater accuracy of the work on the miniature, adds greatly to the value of the book, and these letters are often very valuable ornaments. In many cases we find the early printed books without any initials, the artist, or owner, having failed to put them in.

Wood-Engraving.—In the rapid sketch of the invention of printing we have referred to Xylography, by which it was preceded; we will now briefly describe a few of these ornaments of the Book.

The first frontispieces, as we have already said (p. 60), were engraven on wood, with occasionally an attempt

at an illustration, especially to those of the romances of chivalry, but the first book which really unites all the desirable conditions of the art of wood-engraving is the *Hypnerotomachia Poliphili*, published by Aldus Manutius at Venice 1499, the designs of which are attributed to

Fig. 21.—Plate from the *Hypnerotomachia Poliphili*, printed by Aldus Manutius in 1499.

Giovanni Bellino. This book, which is extremely curious for another reason than its illustrations, viz., that though it has a Latin title it is written in macaronic Italian, mixed with Greek and Hebrew, has a print representing a sacrifice to Priapus, which should be found on the sixth folio of signature (or sheet) M, but generally it is torn or spoiled, or, worse, destroyed, from which reason

perfect copies are very rare, and of great value. A copy of this valuable book sold at the Beckford Library sale for £130.

Wood-engravings were at first purely linear; then came the figure shaded by parallel strokes; the cross hatch is found for the first time in a print in the

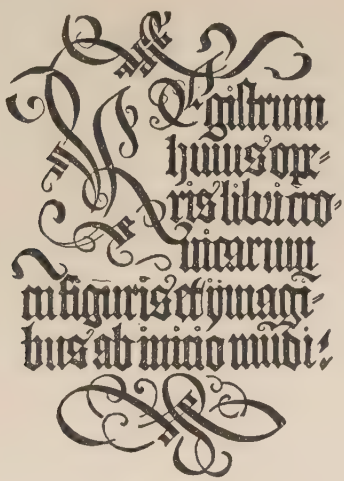


Fig. 22.—Title of the *Nuremberg Chronicle*, printed by A. Koberger, 1493. Folio.

Nuremberg Chronicle 1493, which contains two thousand engravings by Wolgemuth, the master of Albert Dürer.

The first book published in Italy with illustrations on wood was *Meditationes reverendissimi patris dñi Johannis de Turrecremata*, Rome, 1467, an extremely rare book, of which not more than three copies are known: one in the Library at Nuremberg, one in the Imperial Library at Vienna, and the third in the library of

Earl Spencer. This last copy was minutely described by Dibdin in his *Bibliographical Decameron*, vol. i., pp. 384 *et seq.*

The second book published in the same country with

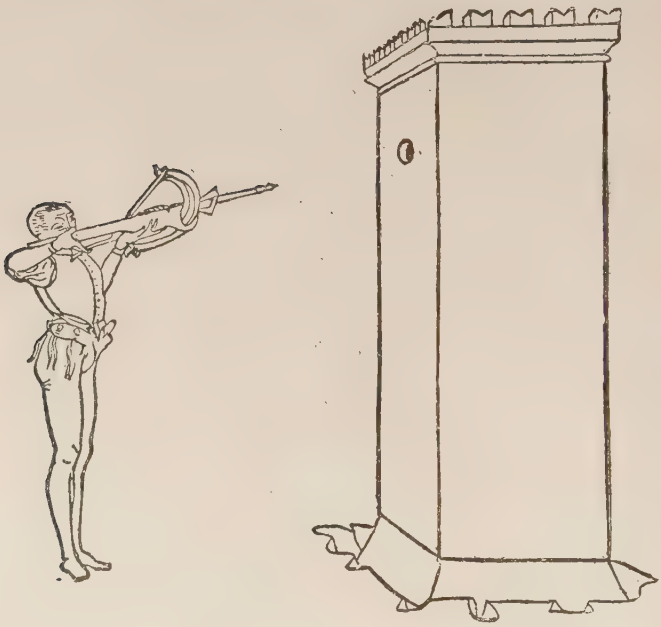


Fig. 23.—Wood engraving in Matteo Pasti, for Valturius' *De Re Militari* (Verona : 1472).

wood-cuts is the edition (the first) of the *De Re Militari* of Valturius, published at Verona in 1472. This is remarkable from the fact that the engravings (eighty-two) of this volume were designed, and perhaps also engraved, by Matteo Pasti, whom Valturius himself mentions as a skilful painter and engraver. Dibdin

has described this precious volume at great length in the *Bibliotheca Spenceriana*, vol. iv., No. 793. Only two copies are known on vellum.

Until about the middle of the sixteenth century

Fig. 24.—Mark of Simon Vostre, printer at Paris, 1501.

xylography was exclusively used in the illustration of books of prayers, philosophy, history, or literature. About that time scientific works began to make a little headway, and suddenly a masterpiece appeared, the *De Humani Corporis Fabrica*, by Andreas Vesalius, published at Basle 1543 in folio, with designs by John van

Calcar, a pupil of Titian; a work which was afterwards imitated at Strasburg, Paris, and other places.

The chief Italian wood-engravers in the fifteenth or sixteenth centuries were, Marc Antonio Raimondi (1488-1546), Benedetto Montagna and Cesare Vercellio, to whom we owe the beautiful work *Degli Habiti Antichi e Moderni di Diverse Parti del Mondo*, first printed by Zenaro at Venice in 1590; reprinted by Sessa 1508, and again at Venice by Combi in 1664; translated into French, it was published by Didot at Paris 1860-63.

Fig. 25.—Ornament of Simon Vostre.

The wood-engravers who worked in Venice towards the middle of the sixteenth century excelled for a long time all the other engravers of Italy, and by the fineness of their execution competed with the Lyonese artists, who exhibited great skill, especially on small subjects. The engravings executed at this period in Germany and Flanders are somewhat inferior.

Gabriel Giolito stands at the head of the Venetian printers for the number and value of the wood-engravings used in his publications, some of which are inclosed in engraved borders.

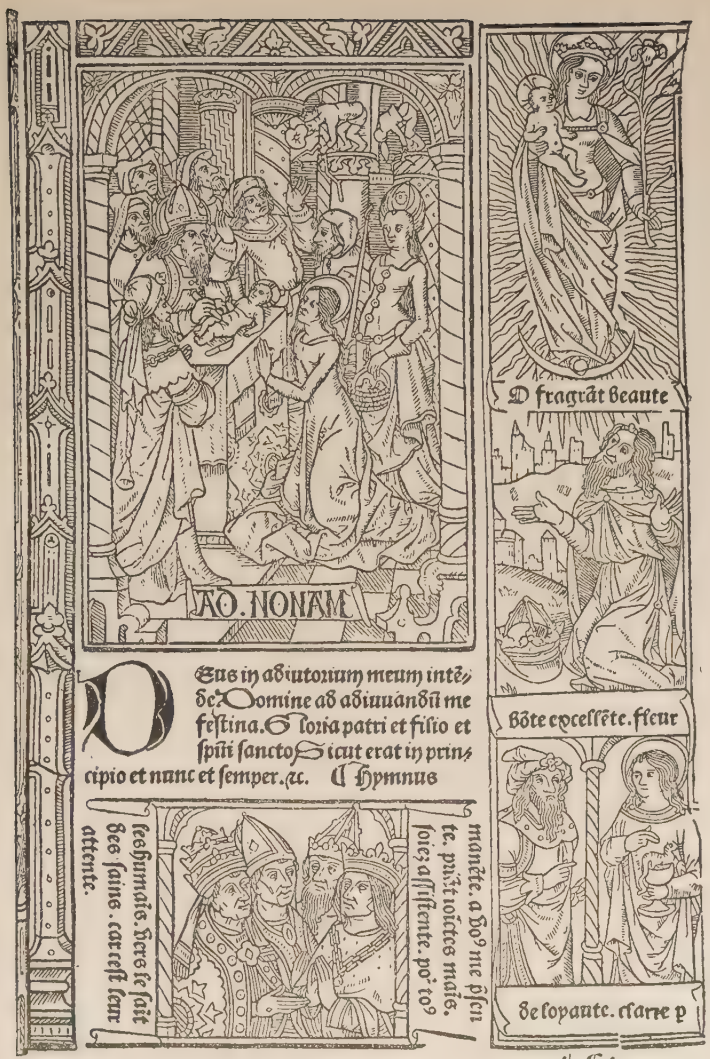

AD. NONAM
Deus in adiutorium meum inte
de Domine ad adiuuandū me
festina. Gloria patri et filio et
spūi sancto Sicut erat in prin
cipio et nunc et semper. ꝛc. ℂ Hymnus
attente
ges saints. carell fait
seghmais. tres sej fait
te pūt toutes nuis
soie assistente. p. to
mantte. a go. me sosi
D fragrāt beaute
Bōte excellēte. fleur
de lopante. clarte p

Fig. 26.—Page of the *Grandes Heures* of Antoine Vérard : Paris, fifteenth century.

Germany and France had, from the first days of the printed book, artists of high renown, who occupied themselves with wood-engravings for book ornamentation. The most rare and sought-after of their productions are the celebrated *Livres d'Heures* published at Paris by Simon Vostre and others.

It is curious to observe how for a long time the printers did not produce any book of prayers which appears to have had so great a success as had later the *Horæ* and the *Officium;* so great indeed was the sale of these last that they constituted a special branch of production and commerce. The reason appears to consist in the fact, that the books of prayers used up to that time were all written on parchment, ornamented with initials painted in gold and colours, and almost all enriched with a number of miniatures, more or less carefully executed; in these admirable works, moreover, are rich and varied borders, generally representing flowers, birds, and graceful arabesques, in which gold is mingled with the most brilliant colours. These rich volumes justly came to be considered as veritable jewels, and were transmitted in the family by succession from generation to generation. Having been accustomed to read one's prayers in books ornamented in this manner, how could one possibly even *see* them in the simple typographic productions, deprived of all ornament? In order to succeed in this class of work, it became indispensable to have recourse to wood-engraving, which was being brought to perfection, and reproduce by its means the designs scattered in the MS. books of prayers, in order to adorn the printed volumes. Pigouchet, Simon Vostre, Vérard, were the first to

publish these *Livres d'Heures* now so much sought after, and of which Brunet gives a history and description in his *Manuel du Libraire*, tome v.

Towards the end of the sixteenth century, at the very apogee of its brilliant career, commenced the decadence of the art of wood-engraving; but not for long, for, like the Phœnix, it was to rise again, and to England belongs the honour of having revived it in modern times. In 1771 the Royal Society of London offered a prize for the best engravings on wood; four years after, this prize of seven guineas was unanimously awarded to the engraver Thomas Bewick, of Newcastle. At the time this engraver entered as an apprentice (1767), the art of wood-engraving can hardly be said to have existed, except in its rudest form. Hence he has been justly styled the restorer of wood-engraving in England. He was the first to cut on the end of the wood instead of along the grain, and was also the inventor of what is technically known as the *white line* in engraving. He certainly revived a great art, and up to 1828, the date of his death, he did not cease to signalize himself by the execution of exceptional works. His first efforts appeared in the *New Lottery-Book of Birds and Beasts*, 1771, the *Child's Tutor*, 1772, and later on in *Gay's Fables*. He also illustrated an edition of the *Poems* by Goldsmith and Parnell in 1795. The illustrations of this work were considered so fine at that period, that George III. ordered his bookseller to procure him the blocks of the engravings, that he might convince himself they were wood, and not copper. But of all his works those that principally deserve our attention are the

illustrations to the *History of British Birds*, published 1794-1804.

At the end of the last century Germany followed the example of England, and in order to encourage the increase of this art instituted a special chair of instruction, in which Unger, father and son, signalised themselves, and later on Richter and Gubitz, who, adding practice to theory, produced veritable masterpieces.

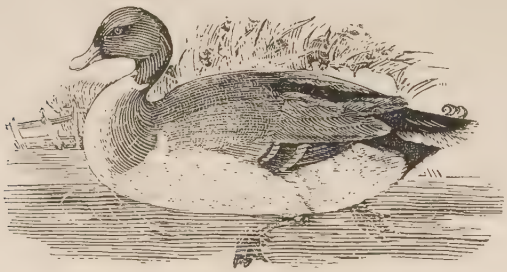


Fig. 27.—Wood block from Bewick's *British Birds*. The common duck.

In France in 1805 a similar society offered a premium, 2,000 francs, for specimens of wood-engravings applied to the illustration of books; but while England rendered herself celebrated by the publications illustrated by the Nesbits and Anderson (all pupils of Thomas Bewick), as well as those of Branston, Byfield, Berryman, Austin, Jackson, Lee, Wright, and Thompson, it was not until after the first period of the Napoleonic War that France succeeded in distinguishing herself in wood-engraving, notably in the works published by the publisher Didot, which, however, were engraved on wood

by Gubitz of Berlin, Thompson also being called to Paris from London for the same purpose. Very soon, however, arose a school of French engravers, who may well awake our admiration by their innumerable and accurate productions.

In America in late years the art has been carried to a very high state of perfection. Some of the finest specimens may be seen in *Harper* and other American magazines.

In Italy, as in England and Spain, wood-engraving is now dedicated almost exclusively to the illustration of periodicals, and in this class of work Spain is especially distinguished. In Germany it is still applied to the illustration of books, but the true fountain-head of illustrated books is France, where engraving on wood is treated with greater taste and delicacy than in any other country, except perhaps America. The volumes of Doré published by Hachette, those of Lacroix published by Didot, seem almost to say that it is impossible to improve it further.

At the present day, in order to save the wear and tear of the wood-block, it is usual to make an electrotype facsimile of it, which is used for printing. This has been brought to such a state of perfection that none but an expert could tell the difference. By means of these electrotypes, the cost of printing is reduced, as a number of copies can be taken of the same wood block.

Copper-plate engraving, which was discovered by accident by a goldsmith of Florence named Finiguerra, is less applied to the illustration of books than wood-engraving. It is to be met with for the first time in *El Monte Sancto di*

Dio, by Antonio (Bettini) da Siena, printed at Florence, by Nicolo di Lorenzo, "die x septembris 1477." This work has three engravings, which are attributed to Sandro Boticello, and are said to have been engraved by Baccio Baldini. To the same artists are attributed the designs of the *Dante*, with commentary by Landino, published at Florence in 1481 by the same Nicolo di Lorenzo. The number of the engravings in this

Fig. 28.—Metal engraving by Baccio Baldini, from the *Dante* of 1481.

volume should be nineteen, besides a duplicate for Canto VI. of the *Inferno;* two only, however, were printed with the text, the other seventeen were printed separately, and were intended to be pasted in the spaces left blank for that purpose. It has happened, however, that the greater part of these engravings have gone astray, and the only copy known which has the nineteen engravings as well as the duplicate to Canto VI. of the *Inferno*, is in the possession of Earl Spencer, and is described in vol. iv. of the *Bibliotheca Spenceriana*.

The British Museum, the Bibliotheque National at Paris, and the Biblioteca Magliabecchiana at Florence, have also copies with the nineteen engravings, but without the duplicate. Other copies are known having seventeen, eleven, and nine engravings, but the number is generally found reduced to the two printed in the text.

The first book with a geographical chart engraved on copper is *Ptolemæus, Cosmographia*, which bears the following subscription: "*Claudii Ptolemæi . . . geographiam Arnoldus Buckinck e Germania Rome tabulis æneis in picturis formatam impressit . . . . anno M.CCCC.LXXVIII, VI idus Octobris.*" It is a very precious and rare book, and should contain twenty-seven geographical charts, viz., 1 general map, 10 for Europe, 4 for Africa, and 12 for Asia. The geographical poem of Berlinghieri, printed at Florence about 1480, also contains geographical charts engraved on copper.

The first book with a copper-plate engraving printed in Germany is the *Missale Herbipolense* of 1481; France did not commence until 1488, and then at Lyons with the *Peregrinationes civitatis sancte Jerusalem*, and in England one of the earliest specimens of copper-plate engraving is to be found in a book printed in London in 1540, with the title, *The Byrth of Mankynd; or, The Woman's Boke*, by Thomas Raynald. Amongst the most important early copper-plate engravers may be reckoned Abraham Bosse, a French engraver born at Tours about 1610, a copy of whose celebrated plate of a bookseller's shop *temp.* Louis XIII. is here given. He is also known as the author of a little treatise, entitled *La Manière de Graver à l'Eau Forte, et au*

Fig. 29.—Print by Abraham Bosse, representing the booksellers of the Palace under Louis XIII.

Burin, which was afterwards republished by M. Cochin, with additions.

There are books, oftentimes very voluminous, in which the text is only an accessory; of this category are the galleries, descriptions of funeral ceremonies, relations of princely weddings, representations of public festivals. To this class of work copper-plate engraving has been almost exclusively confined, and there still are many skilful workmen employed in the art.

Etching and Steel Engravings.—Engraving by means of aquafortis is the rival and successor to copper-plate engraving. This acid was used in early times by the armourers to damascene sword-blades, and appears to have been first applied to the engraving of prints by Albert Dürer in 1512 for his *S. Jerome.* The engravings by aquafortis of Rembrandt, Van Dyke, Guido Reni, Parmigiano, Potter, Callot, Watteau, Tiepolo, Canaletti, Piranese, etc., all artist-engravers, are greatly sought for. Rembrandt has always been considered the representative etcher, and one of his works known as the "hundred-guilder print" has been sold for £1,180. This art was always eagerly followed, and even now, especially in Paris, books are illustrated by engravings of this process which are truly marvellous. Steel engraving is also used in the ornamentation of books, but from its cost, and the long labour required to prepare a plate, it is more rarely used; nevertheless some sacred histories with steel engravings preserve a great value. The most careful and accurate engravings on steel are executed in England.

Lithography and its Derivatives.—Lithography (Gr. *lithos*, a stone, and *grapho*, to write) is a modern discovery, and is due to Aloys Senefelder of Munich, who discovered it about 1798, and called it *chemical printing*

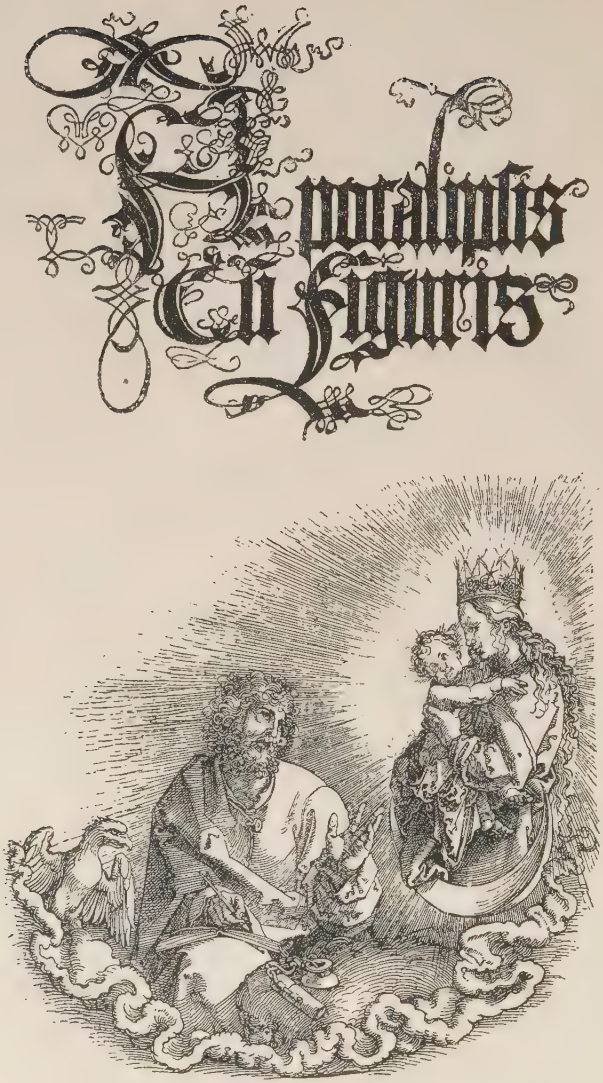


Fig. 30.—Title of the *Apocalypse*, by Albert Dürer, printed in 1498. First edition without text.

on paper. It was a most useful invention in its simple state, but greater benefit was afterwards received from its derivatives, and above all from chromo-lithography. The lithographic productions of English firms have been of the highest order, especially in landscapes. The house of Ackermann in London was long famous for its fine work, including the productions of Hugh Ward, Westall, Harding, etc. *Chromo-lithography*, or lithography in colours, has been brought to great perfection in London, Vienna, and Paris, especially by Lemercier of Paris, Day and Sons of London, and Prang in America. The illustrations contained in the volumes of Lacroix, published by Didot, are truly splendid.

We have mentioned Lemercier as one who, while being very accurate in his work, is also the greatest producer of this class of illustration. We must not, however, fail to mention the German, and more especially the English chromo-lithography, of which we have a splendid specimen in the *Grammar of Ornament*, by Owen Jones, published by Day & Sons, who expended a considerable sum of money on this colossal work. Much beautiful and good work has been published in Italy, viz., *Le Case e i Monumenti di Pompei* (The Houses and Monuments of Pompeii), by Nicolini, published at Naples; *Il Duomo di Monreale* (The Dome of Monreale), by Gravina, published at Palermo; and, above all, *I Mosaici delle Chiese di Roma* (The Mosaics in the Churches of Rome), by De Rossi, published by Spithöver of Rome, who was obliged to build suitable studios and offices for the work.

The Application of Photography.—Photography itself, as also its derivatives Zincography, Albertype, Heliotype,

etc., neither have nor will have any general application to the illustration of books, while on the contrary Photo-lithography, Photogravure, and Zincotypy have greatly contributed to the beautifying of our volumes. Photo-lithography is generally reserved for the reproduction of ancient codices, and gives results more than satisfactory. The *Codex Syriacus* of the Ambrosian Library, revised by the famous Abbate Ceriani, and reproduced by photo-lithography by Della Croce of Milan, is as beautiful as can be desired. With photogravure, especially by Goupil of Paris, are reproduced in a perfect manner on a reduced scale the most celebrated engravings. A great many books are now illustrated by Zincotypy. It being the quickest and cheapest method of having an exact reproduction of an engraving, or of a pen and ink sketch, it has a vast application in the illustrated journals.

In England, Germany, and France there are establishments which devote themselves exclusively with great success to Zincotypy; but in Italy, where most printers do a little, but few have, up to the present, obtained good results.

Binding.—Besides the illustrations, and indeed independent of them, the binding is certainly the most beautiful ornament of a book, but it needs certain qualities, which are derived from the good taste of the bibliophile. Octave Uzanne, in his *Caprices d'un Bibliophile*, p. 109, says, "A book ought to be bound according to its subject, the epoch in which it has seen the light, according to the value which one attaches to it and the use which one intends to make of it; it should proclaim its contents by its exterior covering."

To attach excessive importance to the binding alone is folly, and unless the bibliophile *collects* bindings as well as books, nothing can justify the enormous prices paid for books, themselves of no value, simply because they have been bound by Derome, Pasdeloup, Roger Payne, and similar binders.

The bibliophile should especially endeavour to have his books bound according to their importance, and above all he should always preserve the original binding of an old book, if in a good condition, or have it copied by a new binding.

Binding, limited at first to clumsily repairing missals and books of prayers, only became developed with the invention of printing, and like it the quickest and greatest growth was in Italy, where the bindings underwent the first modifications, and became an important branch of artistic industry. There they soon abandoned the wooden boards, the clasps, and other ancient usages to which England and Germany remained faithful, and commenced, especially at Venice and Florence, to reproduce the covers in mosaic leather richly gilded, such as ornamented the Arabic MSS. This binding soon came to be imitated and surpassed in France, into which country artistic bindings were imported from Italy. It is a notable fact that besides Leonardo da Vinci, Primaticcio, and other artists, Francis I. procured from Italy and elsewhere several bookbinders, to whom probably are owing the celebrated bindings with the salamander of Francis I. and the emblems of Diana of Poitiers. Before the reign of this king, most of the books in the Royal Library were bound in velvet, or other precious stuffs.

The most ancient binding which bears a date is that mentioned by Laire (*Index Librorum*, n. 27), viz., a copy of the *Epistolæ* of S. Jerome, on which is written "Illigatus est anno Domini 1469 per me Johannem

Fig. 31.—Bookbinder's shop in the sixteenth century. Engraving by Jost Amman.

Richenbach capellanum in Gyclingen." At the sale of the books of the learned Kloss of Frankfort, held in London in 1835, there were two works of St. Augustin printed in 1469, and bound in 1470 by this same *Johannes capellanus*.

The inventories of ancient libraries of kings and

princes furnish ample materials for the history of the bindings frequently described in them; and it is from these records that we know that books of prayer (*livres d'heures*), etc., were preferably bound in gold or silver, either chased or enamelled. One of the earliest specimens is probably the MS. *Textus Sancti Cuthberti* in the Cottonian Library, bound in a silver and gold cover with precious stones, by a monk of Durham, in the time of the Saxons.

Mr. Astle also mentions two books in silver and gold covers, which he believes to have been bound before the discovery of printing. Benvenuto Cellini executed two covers in massive gold to rebind a book of prayers which the Pope, Paul III., wished to present to Charles V.

The art of binding books, now attained to such perfection, had already made wonderful progress in the sixteenth century. Extraordinarily magnificent were the bindings in hog-skin, which from its thickness lent itself to the impressions of most beautiful ornaments. These bindings were still often enriched with finely-worked gold or silver clasps. At that time also there were executed in Italy very rich bindings in velvet with gold lace, or in tortoise-shell ornamented with gold, silver, pearls, or cameos.

The Dutch bindings were also celebrated. They were in parchment with a fine ornament in blind tooling on the sides; an elegant and solid binding which formed the best ornament of the volumes of large size, to which it was almost exclusively dedicated.

The splendid period of the Renaissance was to binding that which it was to the Fine Arts and

Fig. 32.—Binding for Francis I., with the arms of France and the salamander.

Literature: it liberated it from the heavy ornaments and from the tinsel which had overburdened it in the Middle Ages. Light and elegant lines of gold, and sober arabesques, became the most beautiful ornament, and were united to monograms or armorial bearings artistically designed.

A binding bearing the motto of Grolier, with the cipher of Henri II. or Diana of Poitiers; with the arms of De Thou, Colbert, or Soubise, reaches an incredible price. A binding having belonged to Maioli would for that reason alone be worth about £100, one of Grolier's from £150 to £200, and so on.

It is curious, and to be deplored, that the names of the artists who executed these splendid works should for the most part be unknown.

The history of binding also presents us with various examples of originality. For instance, the father of the celebrated James Fox caused a copy of his historical works to be bound in the skin of the *fox*. A copy of Tuberville on Hunting was bound by Whittaker in deer-skin, and a silver stag was placed on the side. Bougainville had the history of the third voyage of Captain Cook (interrupted by the tragic end of that celebrated navigator) bound in black morocco, sprinkled over with silver tears. Bindings have been done in skins of all sorts of animals, and even in *human* skin. A volume bound in human skin was exhibited at the typographic exhibition at Brera in 1879, by the antiquary Luigi Arrigoni. It is also related by Dibdin (*Bib. Decam.*, ii., 451), that Dr. Askew had a book bound in human skin.

While the most excellent binders of past and present

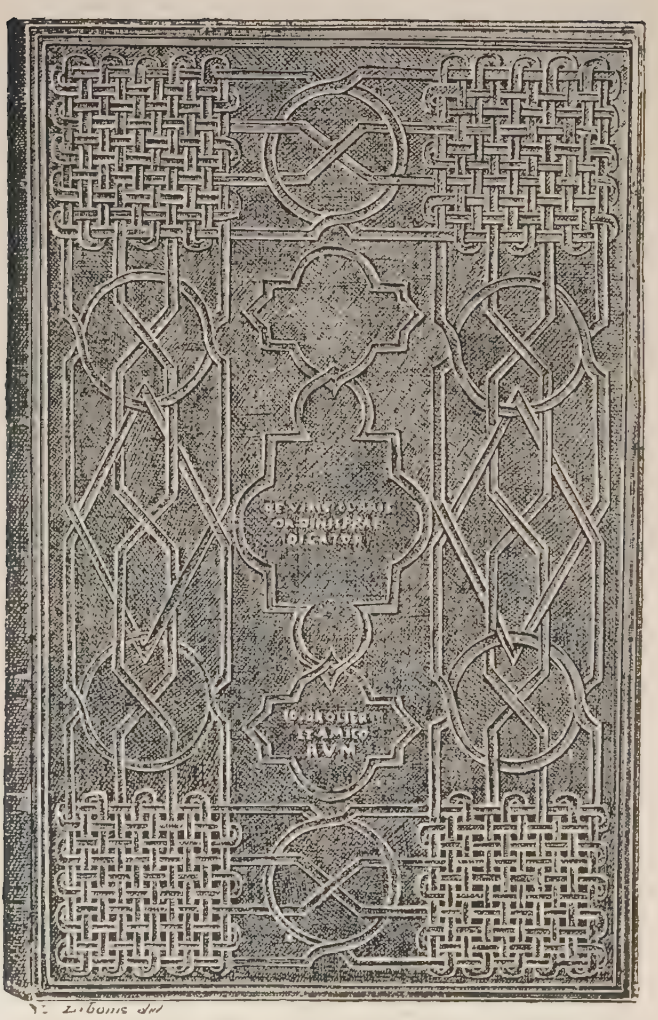


Fig. 33.—Binding for Grolier in the collection of M. Dutuit.

times belong indisputably to England and France—the former of which boasts the magnificent work, solid and in good taste, of Roger Payne, Wier, Baumgarten, Mackinly, Kalthoeber, Staggemier, Hering, Whittaker, Charles Lewis, Rivière, Bedford, and Zaehnsdorf; and the latter Du Sueil, Pasdeloup, Derome, Bozerain, Leveberes, Simier, Thouvenin, Courteval, Le Gascon, Lesné, Bauzonnet, Duru, Thompson, and others—it cannot be denied that Germany and Italy had also a great part in the increase and perfection of this art. To those who are interested in bookbinding, either as amateurs or technically, it may be useful to know that Zaehnsdorf, the recognised head of the book-binding art in England, has lately written a work entitled *The Art of Book-binding*, in which clear rules are laid down for the novice.

Germany is distinguished at the present time for the commercial binding in whole cloth, with or without gilding on the boards; and artistic binding is still laudably cultivated in Italy, as may be seen from the productions, executed with the finest art and taste, of Fratelli Binda of Milan, Vezzosi and Tarditi of Milan, Tartagli of Florence, Anderson and Staderini of Rome, and by not a few others who to their industry know how to couple the best traditions of the art.

Binding in cloth was originated by Mr. R. E. Lawson, of Stanhope Street, Blackfriars, and the first book bound in this manner was a MS. volume of music. Mr. Pickering seeing this volume about the year 1823, was pleased with the idea, and had one hundred copies of his Diamond classics bound in this manner. It is now more used than any other style of binding.

Fig. 34.—Le Gascon binding.

The best English cloth work (and a great deal of it is highly ornamental and artistic) is turned out by W. Bone & Son, Hazell, Watson, & Viney, Matthew Bell, Smith Brothers of Paternoster Row, Messrs. Straker, Kelly, and others, in a state of finish never before reached.

Up to the end of the eighteenth century only two kinds of binding were in general use, viz., in leather and in parchment; at the present time three kinds are used, whole leather, half binding (both of these being either in morocco, russia leather, parchment, calf, or roan, the latter having cloth or paper sides), and boards, *i.e.*, covered with paper, cloth, or linen.

Half-binding with corners when well done unites solidity with elegance, and has the advantage of costing much less than whole binding. For treatises or pamphlets cloth boards may be adopted, but only on condition that they are well done.

A mistaken economy often induces bibliophiles, and librarians even, to have a number of pamphlets bound together in one volume, generally lettered *Pamphlets.* This is a system which should be absolutely repudiated; if the owner of the library has not sufficient means to have each single pamphlet bound in cloth, sooner than bind a lot together in a volume, let him place them in boxes (the Marlborough pamphlet cases will be found the most convenient) or drawers, which will permit of any single pamphlet being used separately.

The British Museum has adopted very carefully-thought-out rules for its binding. The greater part of the books of that library are bound in half-morocco, with cloth sides. Historical works have a red back,

Fig. 35.—The interior of the Reading Room, British Museum

Theology blue, Poetry yellow; green is reserved for books on Natural History, and so on. Thus the binding alone facilitates the classification, simplifies the operation of putting books away by the assistants, and gives a varied and bright aspect to the library. Dictionaries and works in continual use are solidly bound in russia leather; rare and precious works are bound with a certain luxury, while pamphlets are bound singly in half-roan, with paper sides.

The wealthy bibliophile should have a care that his bindings are rich without ostentation, solid without being heavy, always in harmony with the book which it covers, the work well finished, of exact execution in the smallest details, the lines clear, and design well conceived.

A binding is good if it unites solidity to elegance; if the volume will open easily, and remain open at any page; if in closing it does not leave any trace of the place at which it was opened; if the back margins are perfectly visible on opening the book, and if the other margins are equal and but the slightest possible cut with the binder's knife. The regularity of the folding, the solidity of the sewing, and of the back, with the elasticity of the joints and back, are also conditions indispensable in a good binding.

In order to obtain these results the books should be confided to a skilful binder, and the necessary time given him in which to perform the various operations carefully and thoroughly.

Modern bindings, as has already been said, are done in parchment, sheepskin, roan, calf, russia, chagreen, or morocco, of various colours. The richer bindings

Fig. 36.—Mosaic binding of the eighteenth century for the *Spaccio de la Bestia Trionfante.*

in morocco have generally ornaments on the side, a pattern in mosaic of coloured leathers, or gilding with small tools or lines ; and also on the back, especially if in morocco, moiré, or silk.

Books bound in sheep or roan have a good appearance, but quickly wear out. Bindings of morocco, russia, and parchment are adapted for books in continual use, as dictionaries, etc. Calf bindings are solid, but spoil with gas, as will also russia leather. Morocco, the most brilliant, should be reserved for *editions de luxe* and works of great value. Chagreen has not the same solidity as morocco, but bindings are done in it which are equally handsome. A new style of binding has been introduced by Mr. Chivers of Bath, known as the Duro-Flexile, which will be found first class for books in continual use. It can be done in any leather, but we believe the inventor recommends hog-skin.

For those who wish to obtain further information as to the history of bookbinding, or to study its technicalities, we have indicated in the notes the best works to consult.

IV.

THE LIBRARY AND THE CATALOGUE.

The Library—Accession Book—Book-plates—The Catalogue—The Entry: Author, Title, Anonymous works, Volumes, Pagination, Size, Edition, Printer, Date, etc.—Rare Books—Works in progress—Periodicals—Models of Catalogue entries—An Iconographic Catalogue — Arrangement and Classification — Bibliographical systems—Brunet's system—Alphabetical and systematic arrangement—Preservation and restoration of books—Books of reference.

Without entering deeply into the duties of a librarian and the administration of a library,—subjects which the reader will find skilfully treated in Petzholdt's *Katechismus der Bibliothekenlere*,—it will suffice to say that these operations, which require to be learned by all who collect books, must not be neglected by the bibliophile if he wishes to obtain enjoyment and profit from his books.

Since the possession of beautiful and rare books gives one great pleasure, the possessor of them ought to neglect nothing in order that these books may be useful to himself and to his friends.

Whether the bibliophile possesses few or many books, he will not be able to avoid the routine of numbering them, entering them in their alphabetical or systematic order, arranging, and carefully looking after them, for without these operations his collection would be almost

useless. Should he possess but few books it will be sufficient to give them shelter in one of those pieces of furniture commonly known as a *bookcase*, with glass doors, and which would probably hold two or three hundred volumes. In time, as the collection increases, the owner will require a small room, and by those fortunate ones, who to the love of books unite the means of procuring them in quantities, more rooms will eventually be required; these then create the private library. However, whether the library be composed of one or more rooms, the bookcase with glass doors should never be banished, since it will always be a useful piece of furniture in which to collect and preserve the rarest editions of books, and the most splendid specimens of binding.

The Library.—In its literal sense, the word *library* indicates a place destined to receive books, a saloon more or less vast, with shelving or bookcases all along its walls, in which the books are to be found, classified according to sizes or subjects. Private libraries are naturally circumscribed by the fortune, taste, or special studies of those who form them.

A most important thing to consider in the establishment of a library is its aspect and situation. The library should, if possible, be exposed to the east, as the south wind favours the birth and development of insects, while damp, natural to the west, is most hurtful to books. The *locale* reserved for the library ought in all cases to have plenty of light, to be protected from too much heat, or damp, and should be placed on the first or second rather than on the ground floor.

As to the construction of the bookcases or presses, it

is as well to make use of a close-grained wood, such as oak, because it is less subject to be worm-eaten. The distance between the supports must not be too great, at the most three feet six inches, in order that the appearance of the shelves may not be spoiled by their bending in the middle, owing to the excessive weight of the books. The shelves should be movable, so that they may be shifted to suit the sizes of the books.

In order to preserve the books from any possible damage from damp it will be as well for the presses (each division or partition of the bookshelves is so called) to be some little distance from the wall, and backed with thin sheets of wood closely joined. Every day in fine weather the windows of the library should be opened for a few hours, and also the doors of the glazed bookcases; it is necessary to avoid having the windows open on a wet day, and above all in the evening.

The books, bookcases, and shelves should be cleaned from the dust at least twice a year, as dust spoils the bindings and favours the growth of insects. It is as well to remove all dust from the top edges of a book with a small brush, or by blowing it, before opening.

A systematic arrangement of the books is not always absolutely necessary, that being supplied by the catalogue. They may, if not too numerous, be arranged according to size, in order to economise space, as, for instance, the folios in the bottom shelves, the quartos above them, then the octavos, 16mos, and so on.

Great care should be taken that there is sufficient distance between the upper edge of the volumes on one shelf and the underside of the shelf above them, so that

the books can be removed without difficulty or scraping. The books should not be squeezed too tightly together on a shelf for fear of spoiling their sides by rubbing them against each other when withdrawing them; and also because it is necessary for their preservation that the air should circulate freely round them.

If a shelf is not full from end to end, the books (especially if they are not bound in cloth or leather) quickly spoil by tumbling on one another, or leaning against the side of the shelf, causing the dust to get

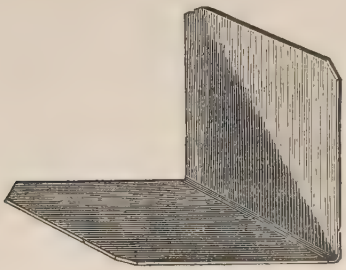


Fig. 37.—Book-rest.

into the insides. To avoid this inconvenience, and give a neat appearance to the library, the bibliophile should provide himself with a few book supports. These book supports are now made very light and neat. Messrs. Braby & Co., of Euston Road, London, and M. Edouard Rouveyre of Paris, advertise a large assortment of them; as they cost but little, no book-lover should be without them.

When the library is ready to receive the books, the presses and shelves should be marked, the former with letters of the alphabet, A to Z, the latter with

numerals 1 to 10 (or higher if required), beginning on the edge of the shelf above the bottom row of books. These letters and numbers, called the Press-mark, are repeated on the cards and in the catalogues, and are marked at the end of each book, generally on the last fly-leaf, as we shall explain later on; thus reducing the finding of any book in the library, and returning it to its place when no longer required, to a simple mechanical operation.

Accession Register.—The first operation to be performed as soon as one has come into the possession of a book, of course after having collated it, is that of entering it in the accession register. Against the entry will be its number in progressive order; this should be repeated in the book itself. A short description of the book should be given, if it is not fully expressed in the printed title, and also indications from whence it was procured and the price paid for it. This register is of greater importance than it seems at first sight, because it always presents, up to a given date, the numerical status and the approximate value of the library, and it will in many other cases assert its absolute necessity.

Suppose, for instance, that you discover that one of your books is imperfect, a fault which had escaped you on the first examination; by recurring to the number of order in your accession register you will see at once from whom you had the book, and will be able to make your claim. Again, suppose a propitious occasion presents itself to alienate a volume, or to make an exchange; refer to the number marked in the book, and you will know at once how much the

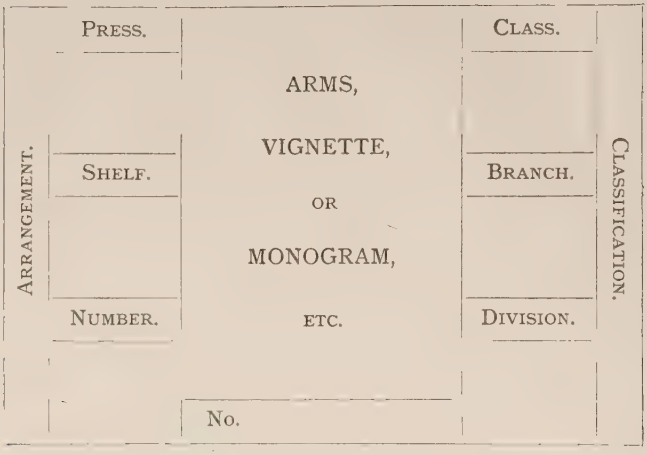
volume cost which you wish to sell or exchange. In fine, as in every well-ordered house there is an inventory of all the household goods, it would be at least curious if the bibliophile, who should be the soul of order, did not keep an inventory of his books!

Book-plates and Stamps.—The new acquisition having been entered in the accession register, the owner should affix to, or in it, some sign to testify that it belongs to him. For this purpose he will do well to make use of a book-plate, and absolutely avoid all stamps with greasy ink, seals and sealing wax, or signatures in writing ink, which will destroy all the beauty of a title-page, and often stain other leaves and plates if the ink be greasy, or corrode the leaf if common ink is used. A stamp is useful in a public library, but should be absolutely banished from a private collection.

Book-plate, or *ex-libris*, are words, consecrated by use, with which one indicates the vignette or mark of proprietorship, with or without a name or legend, affixed to the inside of a book. In the more restricted sense of the word it indicates a subject of art, coat-of-arms, monogram, emblem, etc., printed on a small piece of paper, and pasted on the inside of the cover of a book as a sign of possession.

Book-plates had their origin in Germany at the beginning of the sixteenth century, and almost contemporaneously were used by the Italian bibliophiles. In France they are not met with until the beginning of the seventeenth century. Like all other things appertaining to "the Book," book-plates have their history and recollections.

Postponing for a moment the artistic part for the utilitarian, we venture to suggest to the reader a form of book-plate which will serve at the same time four ends.



In the centre space will be placed (printed or engraved) the vignette, coat-of-arms, or emblem which really constitutes the book-plate. Under this will be the number of the book as entered in the accession register, to the left the press-marks showing its place on the shelves, and to the right its place in the classification.

Should it ever be necessary to know the cost, or when and from whom the book had been acquired, refer to the accession number in the register. Do you wish to replace a book which is lying on your table; the numbers in the arrangement column will indicate in which press and shelf it ought to be placed. Should you

be desirous to consult other books on the same subject as that which you are reading, the marks in the classification column will tell you at once to what class, branch, and division you have to refer in your systematic catalogue.

If the library consists of several rooms it will be easy to surmount the book-plate by a small ornament with a blank space in which to place the progressive order of the rooms. An artist with but very little ingenuity will be able to draw a very useful book-plate from our model.

Catalogues, Card, Shelf, etc.—The order, utility, and importance of a large library, as of a small collection of books, have for their base the perfection, or otherwise, of the catalogues.

There are various kinds of catalogues, such as the *Author* catalogue (alphabetical), the *Subject* catalogue (alphabetical, systematic, or both combined), and the *Dictionary* catalogue, which has the authors and subjects arranged together in alphabetical order.

Besides these there are the *Shelf* lists, and the *Card* catalogue.

The *Shelf Lists* are an inventory of the contents of every press, and hence of the entire library. They give the shelf number or press mark at the top, and below, the author, brief title, number of volumes, and date. These will be found very useful for checking the collection after it has been dusted, or moved. Again, if a gap is noticed on, say, Shelf A 5, by referring to the shelf list of that press one can at once ascertain what book is missing. The library ought to be checked by these at least once a year. In large libraries these lists are generally written on

loose sheets, but for a small collection they can be bound in a volume.

When making the catalogue of a library write each entry or title on a separate card or slip. After the whole collection is thus entered the cards should be arranged in any order required, and placed in drawers for preservation. This will form what is technically known as a *Card* catalogue. The advantage of this system, even for a small collection, is, that the cards being loose, they can be re-arranged at any moment, and additions can be made without interfering with the existing arrangement. Also, should a printed catalogue be required, these cards can be sent to the printer, while the fair copy of the catalogue remains in the library.

As we have said above, the catalogue should first of all be written out on cards or slips. In the compilation of these slips, especially of ancient books, one meets with many difficulties, as, for instance, when at times the true title of a work is found not on the title-page, or where it should be, but in the preface, in the body of the work, or at the end of the book in the Colophon. Before writing out the slip of an early printed work which presents some such difficulties, it will be as well to consult some one of the works which describe these first productions of the printing press, in order to avoid errors in the true title or in the author's name, and also so as not to lose time in a long examination of the book itself, which oftentimes only ends in uncertainty.

With modern books the difficulties are much less; nay, once establish with precision the rules to be followed, and one may say that all the difficulties disappear.

The transcription of a title requires a minute exactness, and the card should contain :—

1. The name of the author followed by his christian name.
2. The exact title with indications of translators, annotators, etc.
3. The number of volumes.
4. Size; number of pages, engravings, etc.
5. Indication of the city in which it was printed, and the name of the publisher or printer.
6. The date.

The card should bear besides the letters or ciphers indicating the locality of the book, and also those indicating its classification in the systematic order.

The *author's name* must be written with diplomatic precision, as it forms the base of the alphabetic order of the catalogue; the christian names should follow between brackets, and are indispensable to distinguish between authors of the same surname. If the name of the author does not figure on the title-page of a book, but the work is known to have been written by a certain author, it should be entered in the catalogue under that author's name between brackets. For example, the early editions of *Waverley*, by Sir W. Scott, do not bear the author's name on the title-page, nor indeed do some of his later works, which are described as "By the Author of Waverley." As the author's name is known these should be entered in the catalogue as follows :—

[Scott (Sir Walter)] Waverley; or, 'Tis Sixty Years Since.
3 vols., 12mo. Edin., 1814.

If the name of the author is abbreviated, or even indicated by a single letter, that will be the word which will supply the name of the author on the slip; and

when the author's name is known it should be entered between [ ], *e.g.*, P*** is the author of the *Dictionnaire Bibliographique.* It is well known that P*** is the first letter of the name of the author *Psaume;* the slip will therefore be written thus :—

P *** [PSAUME (*Etienne*)], *Dictionnaire Bibliographique*, etc.

It will be as well to put a cross-reference :—

PSAUME (*Etienne*), see P***.

If, however, the name of an author, expressed by a single letter or abbreviation, is unknown, the work will be considered as anonymous, until some accident reveals the true name of the author.

Pseudonyms, or anagrams, may be considered and treated as the name of the author ; and if this is known it should be written on another slip, and a reference made to the pseudonym or anagram. If, however, the same author has adopted several pseudonyms at various times, they should all be brought together under the author's real name ; *e.g.*, *Pisistratus Caxton* was the pseudonym of Lord Bulwer-Lytton, who under this pseudonym published *My Novel.* The first slip should read "CAXTON (Pisistratus), My Novel," etc. ; the second should be a cross-reference slip—"LYTTON (E. G. Bulwer-Lytton, Lord), *see* CAXTON (P.)."

If several authors have collaborated in a work it should be entered under the name of the first on the title-page, with cross-references from the other or others ; for example :—

LELAND (C. G.) and W. T. ROGERS. Dictionary of Americanisms, etc. 2 vols. 4to, Lond. *s. a.*

[Cross-reference] ROGERS (W. T.), *see* LELAND (C. G.).

But if the work does not bear the names of the authors on the title-page it should be considered as anonymous, and a cross-reference slip made from the name of each author who has written in the book; thus :—

Omaggio della Società Storica Lombada al VII. Centenario della Battaglia di Legnano, etc. Contents :—Cantù (C.) I Lombardi e il Barbarossa.—Pirovano (G.), Legnano, etc.

Make the principal entry under the word *Omaggio*, with a list of the contents of the volume or volumes, then make as many cross-reference entries as there are authors who have collaborated; *e.g.*—

Cantù (C.), I Lombardi, etc., *see* Omaggio della Società Storica.

When an author has two or more names, or if it is difficult to distinguish the surname from the christian name, make the entry under the latter part of the name, and a cross-reference entry from the first part, if English; but if foreign names, enter under the first part with a cross-reference from the latter part. There are a few exceptions to this rule regarding foreign compound names, as, for instance, we should write *Fénélon*, not Salignac de Lamothe Fénélon; *Voltaire*, not Arouet de Voltaire, etc.

The greater part of the writings of saints, popes, kings, etc., and of persons belonging to any religious order, only bear their christian name, and should consequently be entered with that as the first word of the entry, *e.g.* :—

Augustine (Saint, Archbishop of Hippo). Confessions, etc.
Gregorius VII. Epistolæ, etc.
Carlo Emanuele I. Letters, etc.
Edward VI. Literary Remains, etc.

Next arises a grave difficulty. How should we enter a name preceded by an article, or combined with a preposition? There is on this subject some divergence of opinion among the principal bibliographers and no system has yet been proposed which has obtained general approval. In many cases use makes the rule; thus Camillo di Cavour is entered under Cavour because he is generally known by that name; whilst on the contrary *De Rossi* or *De Amicis* cannot be entered under *Rossi* or *Amicis*, because their names are always pronounced united with the prefix. Other names have received modification in course of time, so that in the last century Jean de la Fontaine was catalogued by all bibliographers under *Fontaine*, whilst now the name *Lafontaine*, or La Fontaine, is generally used. See on this point Wheatley, *How to Catalogue*, etc.

The same observations suffice for German names preceded by the preposition *von*, and Dutch names preceded by *van*. This preposition, which corresponds to the French and Italian *de*, *di*, and our *of*, may, except in rare cases, be abolished in German names; thus the speeches of Bismarck would be entered under *Bismarck* and not under *von Bismarck*. In Dutch names the same rule should be observed, and in both cases a cross-reference slip should be made. Thus the works of Van der Hoeven would be entered under Hoeven, with a cross reference, "Van der Hoeven, *see* Hoeven."

The bibliographer should never be afraid of making too many cross-references; they will, it is true, augment the number of entries, but research will be facilitated in an extraordinary degree.

The Greek and Latin authors should be entered

under the names by which they are best known, as, for instance, *Horatius*, whose complete name was Quintus Horatius Flaccus, and again *Cicero*, whose name was Marcus Tullius Cicero, but who was called *Tully* in the Middle Ages. The Latin form should be used for both Greek and Latin names, and not the English, *e.g.*, *Herodotus*, not Ἡρόδοτος, which would place it under E in the alphabet; *Martialis* and *Livius*, not Martial and Livy. In cases of doubt reference should be made to Smith's *Dictionary of Greek and Roman Biography*.

The works of an author who has written a work or works in another language than his own, translating even his own name, should be entered under the name which figures on the title, with a cross-reference from the original name when it is known; thus the works of *De Rubeis* would be entered under that name with a cross-reference from the original name, *e.g.*, *De Rossi*, see *De Rubeis*. If, however, the author has written other works in his own language, they should all be entered together under the name in the vernacular form, with a cross-reference from the Latin or foreign translation.

There has been some difference of opinion among bibliographers as to whether the names of authors, especially Latin, should be written in the nominative or genitive. It is best always to adopt the nominative, since it is hardly reasonable that Gregorius VII., author of the *Epistolæ*, should figure in the alphabetical catalogue as *Gregorii*, simply because the Latin construction of the title requires the name of the author to be written in the genitive. Again, in treating very rare books and *incunabulæ*, the name of the author should

above all things be written in the nominative, as it will be repeated in the genitive in the body of the entry, which will be the exact transcription of the whole title. For such books as these the entry requires special treatment, it being necessary that even the disposition of the title should be exactly indicated, dividing line from line by a transverse sign.

We shall give further on a few examples of the method of compiling these entries.

Having passed in review the various ways of treating the name of the author, let us now see how we should catalogue *anonymous* works.

Anonymous Books.—All works are anonymous, or are considered as such, when the name of the author is not indicated on the title-page. For the treatment of such works whose real authors are known, although not stated as above, see *ante*, p. 108. The simplest rules for dealing with those whose authors cannot be ascertained are those laid down by Mr. Wheatley, viz. :—

No. 17. Anonymous works relating to a person or a place to be registered under the name of that person or place.

No. 18. Anonymous works with a catch-title, such as the title of a novel, to be registered under the first word of that title.

No. 19. Other anonymous works to be registered under the name of the subject which is prominently referred to on the title-page and in the language of the title-page. An adjective is frequently to be preferred to a substantive as a heading.

The number of volumes should be in the entry in Arabic figures, directly after the title ; a careful distinction being made between volumes and parts.

The *size*, number of pages, and of engravings, should

be placed next after the number of volumes. We have already spoken about the sizes of books (p. 47) and the method of determining them; we will therefore simply repeat that it is imperative that the size should be indicated with great precision, and the same may be said of the number of pages, noticing if they have been originally numbered or not (as often happens in *incunabulæ*, where the pagination is sometimes put in with a pen or omitted altogether), and observing if there are more than one set of pages in the volume. Thus the pagination of a volume which consists of several parts, separately numbered, and each with a preface also numbered in Roman figures, should be registered as follows:—

Bibliografia italiana. Giornale dell' Associazione Tipografico-Libraria, etc., etc. Anno xv., 1881.
8vo, pp. lxxvi. 288. IV., 108; IV., 260. Milano, 1882.

With early-printed and valuable works the indication of the place of printing, printer's name or publisher, requires no less care. In Latin works these should be transcribed, not in the *nominative*, but in the same case in which they are found on the title-page; one can thus easily ascertain if the book has been published in the city or by the person indicated, or if it has merely been in sale there. For some modern works, and especially high-priced ones, it is as well to indicate separately the town and name of the publisher, and the town and name of the printer.

This rule, however, is more observed abroad than in England. As an example of a Latin entry we give the following, copied from the Sunderland Sale Catalogue:—

Virgilius. Opera. *Old red morocco, with red panels.*
Folio. Mediolani *Anthon. Zarotthus.* Opera et impendio Johannis Leguano. xx. Januar., 1481.

If the name of the town, publisher, or printer is wanting on the title-page, the same should be indicated in the entry by a horizontal stroke, or better by the letters *s.l.* (*sine loco*, without place), and *s. imp.* or *s. nom. imp.* (*sine impressore*, without printer). If, however, the indications wanting on the title-page are known to the bibliophile, because they have already been discovered by some bibliographer of authority, then they should be written in the entry, but between brackets, as *s.l.* (but *London*), *s.a.* (but 1569), *s. imp.* (but *typ.* de Propaganda Fide).

The place of printing, and name of printer or publisher, even if known to be false, may be copied just as they are, provided that when the true ones are known they are put between brackets just after the false. To the name of the printer, especially in ancient books, should be added his christian name or names, or at least the initial letters of them, in order to avoid confusion between two printers of the same name. If this is not sufficient, some distinction should be made, as in the case of the Aldi. In this family we have:—

Aldus Manutius (called the Elder) . . . . 1447—1515.
Paulus Manutius . . . . . 1512—1594.
Aldus Manutius (called the Younger) . . . 1547—1597.

besides others of the same name. Again, in the Elzevir family we have Louis Elzevir, 1595—1616; and Louis II., 1640-62.

Works printed in various towns, by different or by

the same printer, should have in the entry the names of the various towns and printers, *e.g.* : —

Allegri (Alessandro), La prima parte della *Rime piacevole* raccolte da Orazio Morandi.
4to. Verona. F. dalle Donne. 1605.
—— seconda parte, raccolte da Jacopo Gneci. 4to. ibid. 1607.
—— terza parte, raccolte da Agnol Minerbetti.
4to. Firenze. A Caneo e F. Grossi. 1608.
—— quarta parte, raccolte da F. Caliari.
4to. Verona. F. dalle Donne. 1603.

These would then be followed by the description.

The *date* is always written in Arabic numerals, except for *incunabulæ*, for which they are written in Roman ciphers, repeating them in Arabic numerals between brackets. The omission of a date should be indicated by a horizontal stroke, or better still by the letters *s.a.* (*sine anno*). In cases where the date of a book has been omitted, but is known to a certainty, it should be indicated between brackets, *e.g.*, *s.a.* (but 1473).

For works which will require a long period of time for printing, and of which consequently the volumes bear various and successive dates, it would be a grave error to indicate the date of the first volume only, or even that of the last ; they require the date to be indicated of both the first and the last ; as, for example, 1806-14, which will show that the first volume was published in 1806, and the last volume of the work in 1814.

An exception to bibliographical rules may be made for the *libretti* of operas, of which the catchword will be the title of the work, rather than the name of the author of the libretto, or the composer of the score. Who remembers that the author of *Lurline* was Edward

Fitzball, or that Cammarano wrote *Il Trovatore?* The entry of *libretti* of operas will therefore be made with the title of the opera as principal entry, and two cross-references; one from the author of the libretto, and the other from the composer of the music.

For instance, take *Lurline;* it will be catalogued as follows:—

Lurline. Opera by Edward Fitzball. Music by W. V. Wallace. Fol. Lond., 1860.

With cross-references:—

Fitzball (*Edward*), *see* Lurline.
Wallace (*W. V.*), *see* Lurline.

The full score of operas and other musical works can be entered doubly; under the author of the words and also the composer of the music, with a cross-reference from the title of the opera or work.

Two copies should be made of every entry, one being on a card of a different size and colour to the other; one copy will then serve for the alphabetical, and the other for the systematic catalogue. The card which is used for the systematic catalogue may even have the title abbreviated, provided it is so done as not to cause confusion.

Even when the cards or slips have been compiled, bearing all the particulars as suggested above, still the cataloguer's work is not finished, for he must not replace the volume without having examined it, nor the card without having added to it, in a note, the result of the examination. He ought, above all, to indicate the condition of the book, since the different states of preservation cause the value of a book to vary enormously. When dealing with any very rare book the height and breadth of the page, including the

margins, should be given in millimetres, as a very small difference in the height of a copy over and above the usual size of the volume will greatly increase its value. Such copies are commonly known as "tall copies." No notice need be taken of the size of the covers.

If the book is *uncut, i.e.*, untouched by the binder's knife, or at least, so little as hardly to do away the inequality of the *deckle* or rough edge of the paper, this ought to be noted, as the rough edges testify to the original size of the paper. Note ought also to be taken of defects or stains of any kind, and mention made if the book has MS. notes, and by whom, as this will tell us who was its original possessor. The binding should be described, observing if it is the work of any celebrated binder, or merely a copy. State also if the book has belonged to any celebrated bibliophile or library, and if it bears arms, etc., on the back or sides, book-plates, or autograph. When the book contains comments or prefaces by persons not mentioned on the title-page, this should be pointed out, or if the text is in a different language from the title.

Besides this, for modern books, the cataloguer must notice how many copies have been printed, and whether numbered or not; how many on special paper, coloured paper, or on vellum; if the work was printed in parts; if numbered copies, the number of the copy possessed; and, for illustrated works, he will state if with copper-plate engravings, wood or steel engravings, or lithographs—whether black or coloured, or if proofs before letters, or in what state; and, if possible, complete the description by giving some characteristic literary anecdote concerning the work of which the title is transcribed.

We give below a model of an entry for a rare book, as it would be written on the card when preparing a catalogue, or for preservation in the card-catalogue case.

FRONT.

BEMBO (PIETRO).

Gli Asolani di messer || Pietro Bembo. || (In fine) Impressi in Venetia, nelle Case d'Aldo Romano nel an- || no M.DV del mese di Marzo; Con la concessione || della Illustrissima Signoria nostra; che per X || Anni ne luoghi al Venetiano Dominio sotto- || posti nessuno altro gli possa impri || mere, o impressi uendere, || sotto le pene, che || in lei si con- || tengo- || no.

Sm. 4to, pp. 97, not numbered.

PRESS-MARK.		CLASSIFICATION.	
Press . . .	10	Class . . .	IV.
Shelf . . .	3	Branch . . .	6
Number . . .	41	Division . . .	—

BACK.

Good copy, with large margins. Red morocco, gilt edges (Capé).

Editio princeps, with the dedication to Lucrezia Borgia (daughter of Pope Alexander VI.), which dedication was afterwards suppressed when the differences between Pope Julius II. and Alfonso d'Este determined Bembo and Aldus, both of whom were devoted to the Pope, to destroy the homage rendered to the wife of a prince who had become an enemy to the sovereign Pontiff. In order to do this it was found necessary to reprint the title-page. Copies, with the dedication and the errata, are, according to Brunet, Founier, Gamba, and Renouard, extremely rare.

If the title and description are not too long they can both be written on one side of the card or slip, as in the following entry of a modern book.

CHESTERFIELD (PHILIP DORMER, 4th Earl of).

Letters to his godson and successor; now first edited from the originals, with a memoir of Lord Chesterfield, by the Earl of Carnarvon.

4to, pp. xci, 320; ports. and illus. Oxford, 1890.

Edition of 525 copies numbered.

Copy No. 117.

PRESS-MARK.		CLASSIFICATION.	
Press . . .	8	Class . . .	III.
Shelf . . .	3	Branch . .	VII.
Number . . .	6	Division . . .	3

When these are finally copied into the catalogue it will be sufficient to put the number of the press and shelf only against each, these cards being used for reference only, and not to supersede the regular catalogue. Example:—

8—3. *Chesterfield* (*P. D., 4th Earl*), *Letters*, etc.
(That is—Press 8, Shelf 3, from the bottom.)

While thus making the slip with great care, the bibliophile has imbibed, as it were, a certain and useful knowledge of the book, which will greatly simplify and determine its arrangement in the library and systematic catalogue.

The cataloguing of a manuscript requires even greater

care. One should indicate whether it is on parchment, vellum, papyrus, charta bombycina, or paper; the form of the characters, whether they are Gothic, semi-Gothic, circular, or Roman, cursive or chancery; enumerate the illuminated letters and miniatures, searching for their probable author, or, at least, the school to which they belong; determine the approximate date from the characters, writing, miniatures, and not pass over even the most minute detail which may serve to identify the MS. possessed.

Before the book is finally placed in the library, we would suggest to the bibliophile to make a third card, absolutely special, which will deal exclusively with the *illustrations;* with these he may create an *iconographic* catalogue of great utility.

Ancient and modern books contain sketches, views, plans, and illustrations of thousands of various objects. Often these prints are anonymous, but not rarely they bear the name or mark of celebrated artists. To know where to find at once a portrait of this or that person, a view, a plan, or an engraving of this or that artist, may be on many occasions a necessity, or one may wish to identify a certain picture merely from simple curiosity. Now, as one may obtain this result with but little labour, we recommend the bibliophile not to neglect this card.

This card also should be made in duplicate, but on different systems; one will have for its catchword the subject of the print, followed by the name of the artist; the other, the name of the artist, followed by the subject of the print; on both will be the name of the book in which the print is to be found.

1st card.	2nd card.
Books and Rats. Etching, by Jules Chevrier, in Fertiault, Les Amoureux du Livre, p. 12.	*Chevrier* (*Jules*). Books and Rats. Etching in Fertiault, Les Amoureux du Livre, p. 12.

These cards should be arranged in two ways: No. 2 cards in alphabetical order, No. 1 in systematic and alphabetical order. The systematic arrangement may be conveniently divided into nine classes, viz. :—

I. Religion and sacred subjects.
II. Mythology, and Greek and Roman antiquities.
III. Historical events.
IV. Heraldry, numismatics, emblems.
V. Feasts, ceremonies, manners and customs, costumes.
VI. Sciences, arts, and trades.
VII. Caricatures.
VIII. Geographical charts and maps, plans of towns.
IX. Portraits.

Special slips or *check-lists* should be made for works in progress of printing, and for reviews and periodicals of every nature. These publications are only placed in the library (and consequently in the alphabetical and systematic catalogues) in complete volumes. It is necessary, therefore, to use special slips, of which we present several models. For works in progress of publishing one will mark on the slip No. 1 the day each part is received, to what volume it belongs, the number of the part itself, and of the plates it contains. For periodicals it will be sufficient to cancel time after time, on slips Nos. 2-5, the number corresponding with that of the part of the periodical received.

In order to illustrate the use of the following slips we have added an entry on each one as a specimen :—

No. 1. Check-list for Works in Progress.

TITLE : *Racinet. Costume Historique.*

Supplied by . . . . H. Grevel.
Press-mark of parts . . . Store Room A.
———— *volumes* . . 9 . 3.

Volume.	Part.	Plates.	Received.
1	1	12	March 12, 1888
1	2	12	April 3 —
1	3	12	May 10 —
1	4	12	June 12 —
1	5	12	Nov. 5 —
2	1	2 colrd., 10 plain	Jan. 6, 1889
2	2	,, ,,	Mar. 10 —
2	3	,, ,,	April 25 —

No. 2. Check-list for Monthly Periodicals.

TITLE: *Blackwood's Magazine.* 2/6 per month.

Supplied by . . . Hill & Co., 52, Key Street, E.C.
Press-mark of numbers . Store Room B.
——————— *volumes* . 27 . 6.

1889.

Monthly No.	1 Jan.	2 Feb.	3 Mar.	4 Apr.	5 May	6 June	7 July	8 Aug.	9 Sept.	10 Oct.	11 Nov.	12 Dec.	Title and Index.
Recd.	2nd	5th	1st	1st	3rd	1st	2nd	1st	2nd	5th	1st	1st	Dec. 25.

1890.

Monthly No.	1 Jan.	2 Feb.	3 Mar.	4 Apr.	5 May	6 June	7 July	8 Aug.	9 Sept.	10 Oct.	11 Nov.	12 Dec.	Title and Index.
Recd.													

1891.

Monthly No.	1 Jan.	2 Feb.	3 Mar.	4 Apr.	5 May	6 June	7 July	8 Aug.	9 Sept.	10 Oct.	11 Nov.	12 Dec.	Title and Index.
Recd.													

1892.

Monthly No.	1 Jan.	2 Feb.	3 Mar.	4 Apr.	5 May	6 June	7 July	8 Aug.	9 Sept.	10 Oct.	11 Nov.	12 Dec.	Title and Index.
Recd.													

1893.

Monthly No.	1 Jan.	2 Feb.	3 Mar.	4 Apr.	5 May	6 June	7 July	8 Aug.	9 Sept.	10 Oct.	11 Nov.	12 Dec.	Title and Index.
Recd.													

No. 3. CHECK-LIST FOR BI-MONTHLY PERIODICALS.

TITLE: *Literary Churchman.* 4*d.* per number.

Supplied by . . . Skeffington, 163, Piccadilly, W.
Press-mark of numbers Store Room B.
——— *volumes* . 50 . 4.

1890.												
1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26

1891.												
1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26

1892.												
1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26

1893.												
1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26

1894.												
1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26

Directions.—Tick or cancel each number as received.

No. 4. CHECK-LIST FOR WEEKLY PERIODICALS.

TITLE: *Le Moniteur Diplomatique.* 22*s.* 6*d.* per ann.

Supplied by . . . H. Grevel, King Street, W.C.
Press-mark of numbers . Drawer 29.
———— *volumes* . 5 . 1.

1890.

1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26
27	28	29	30	31	32	33	34	35	36	37	38	39
40	41	42	43	44	45	46	47	48	49	50	51	52

1891.

1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26
27	28	29	30	31	32	33	34	35	36	37	38	39
40	41	42	43	44	45	46	47	48	49	50	51	52

Directions.—Tick or cancel each number as received.

No. 5. CHECK-LIST FOR DAILY PERIODICALS.

FRONT.

TITLE: *The Daily Graphic.* 1*d.*

Supplied by . . . Jones & Co., 15, P. N. Sq., E.C.

Press-mark of numbers . Store Room F.

——————— *volumes* . 35 . 1.

1890.

1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26
27	28	29	30	31	32	33	34	35	36	37	38	39
40	41	42	43	44	45	46	47	48	49	50	51	52
53	54	55	56	57	58	59	60	61	62	63	64	65
66	67	68	69	70	71	72	73	74	75	76	77	78
79	80	81	82	83	84	85	86	87	88	89	90	91
92	93	94	95	96	97	98	99	100	101	102	103	104
105	106	107	108	109	110	111	112	113	114	115	116	117
118	119	120	121	122	123	124	125	126	127	128	129	130

See other side.

No. 5. BACK.

131	132	133	134	135	136	137	138	139	140	141	142	143
144	145	146	147	148	149	150	151	152	153	154	155	156
157	158	159	160	161	162	163	164	165	166	167	168	169
170	171	172	173	174	175	176	177	178	179	180	181	182
183	184	185	186	187	188	189	190	191	192	193	194	195
196	197	198	199	200	201	202	203	204	205	206	207	208
209	210	211	212	213	214	215	216	217	218	219	220	221
222	223	224	225	226	227	228	229	230	231	232	233	234
235	236	237	238	239	240	241	242	243	244	245	246	247
248	249	250	251	252	253	254	255	256	257	258	259	260
261	262	263	264	265	266	267	268	269	270	271	272	273
274	275	276	277	278	279	280	281	282	283	284	285	286
287	288	289	290	291	292	293	294	295	296	297	298	299
300	301	302	303	304	305	306	307	308	309	310	311	312
313	314	315	316	317	318	319	320	321	322	323	324	325
326	327	328	329	330	331	332	333	334	335	336	337	338
339	340	341	342	343	344	345	346	347	348	349	350	351
352	353	354	355	356	357	358	359	360	361	362	363	364

Now that the book has been examined under all aspects, let us pass on to the arrangement of books in the library.

Arrangement.—We have already said elsewhere that a systematic arrangement is not always imperative; indeed, in a small library it is preferable, for economy of space and for the general appearance, that the books should be disposed according to sizes; but whether arranged according to size or subject, the bibliophile must never forget that a book ought not *to be sought for, but merely to be taken at will.* To obtain this result the place of a book on the shelves should be marked on the two copies of the catalogue card, and in or on the book itself; thus, anyone finding the title of a book among the cards of the alphabetic or systematic catalogues, will see at once where the book is to be found; while the indication of the arrangement marked in the book (technically called the *press-mark*) will show where the book is to be replaced, when done with, without necessitating a fresh reference to the catalogue.

And now it only remains to fix the class to which the book belongs, and mark this classification on the card and repeat it in the volume itself. This last operation is but little used, but we believe we have proved its utility when speaking of book-plates. Our examination of the book has already taught us to what class or category it belongs, and in doubtful cases we can always have recourse to the large bibliographies mentioned in the list of books at the end of this volume. When a book contains works on several subjects, a cross-reference card must be made for each.

Let us now consider a few of the bibliographical systems, and see which will be the best to adopt.

Bibliographical Systems.—The first days of bibliography carry us back to an epoch antecedent to the invention of printing. It was first employed for manuscripts, as is proved by, among other documents, the catalogue of the library of Saint Emmeran at Ratisbon, compiled in 1347. This library was so rich in MSS. that the custodians were obliged to compile the catalogue according to a systematic order, dividing it into seven classes, and thus forming one of the first bibliographical systems known. Mr. Edwards, however, in his *Memoirs of Libraries*, vol. ii., gives a still earlier system, which was employed in the Monastic Library of St. Riquier, A.D. 831. It is divided into five classes, viz. :—

I. Bibles and Biblical commentaries.
II. Fathers of the Church.
III. Grammarians.
IV. Historians.
V. Service Books.

It then became customary to call the order observed in any classification whatsoever, of works, printed or MS., forming a library or catalogue of books, a *bibliographical system.*

The first catalogue of printed books which approaches the character of a bibliographical classification is that which Aldus Manutius in 1498 gave on a single sheet ; a list of *Libri Græci impressi*, which contains fourteen articles divided into five classes :—

1. Grammatica.
2. Poetica.
3. Logica.
4. Philosophia.
5. Sacra Scriptura.

In the middle of the following century (1546) a

catalogue of Robert Stephanus was divided into fourteen classes : —

1. Hebræa.
2. Græca.
3. Sacra.
4. Prophana.
5. Grammatica.
6. Poetica.
7. Historica.
8. Rhetorica.
9. Oratoria.
10. Dialectica.
11. Philosophica.
12. Arithmetica.
13. Geometrica.
14. Medica.

The first bibliographical system was published in 1548 by Conrad Gesner, and was in later years brought to perfection by him.

There are about 130 bibliographical systems known belonging to all ages : 1 to the fourteenth century, 1 to the fifteenth century, 10 to the sixteenth century, 17 to the seventeenth century, 25 to the eighteenth century, and 76 to the nineteenth century. Of this number 46 are German, 41 French, 14 English, 14 Italian, 4 Spanish, 2 Belgian, 2 Arabic, 2 Russian, 1 Swiss, 1 Dutch, 1 Danish, and several American.

A critical enumeration of the most important bibliographical systems, up to the first year of the present century, was attempted by several bibliographers, as Peignot, Achard, Horne, Constantin, Edwards, and more recently by Collan, Petzholdt, and Vigès, all of which authors it may be useful to consult.

The bibliographical systems which have appeared up to the present may be divided into two categories— *philosophical* and *utilitarian;* but none have yet reached the perfection to be desired, perhaps because it is impossible to reach it. In most cases it has proved difficult to obtain an agreement between the divisions and the innumerable subdivisions.

Philosophical systems have generally the defect of presuming in the reader a marvellous aptitude of placing himself in relation with the spirit of the author; that is, a force of intelligence superior to the common level, whilst, although the utilitarian systems do not perhaps preserve a strictly scientific arrangement, at least they present in a clearer order the succession of ideas methodically classified.

Among all the utilitarian systems we firmly believe that by Brunet to be the best arranged, since it can be applied either to a large library or to a small collection of books, easily lending itself to the enlargement or condensation of its divisions according to the requirements of the bibliophile who adopts it. In England, for example, it would not be necessary to have so many subdivisions for the History of France as are assigned to it by Brunet, whilst more would be required for the History of Great Britain. Thus, also, the bibliophile who collected works of art would create many subdivisions for Pictures, Sculpture, Architecture, Engravings, etc., in place of the single subdivision given by Brunet to Fine Arts.

Brunet's system is divided into five large classes, as in the table given on p. 132.

These five *classes* are divided into *branches*, as in the table; these branches have *divisions* and *subdivisions*. The subdivisions will only be of use in the arrangement of a large library, or of a special collection; for these the reader should refer to the sixth volume of Brunet's *Manuel du Libraire* (edit. 1860-65); we shall limit ourselves to presenting the order of the *classes*, with their *branches* and *divisions* (pp. 133 *et seqq.*).

THEOLOGY.	JURISPRUDENCE.	SCIENCE AND ART.	BELLES-LETTRES.	HISTORY.
I. Holy Scriptures.	Introduction.	I. Philosophical sciences.	I. Linguistics.	I. Historical prolegomena.
II. Liturgies.	I. Law of nature and of nations.	II. Physics and Chemistry.	II. Rhetoric.	II. Universal history, ancient and modern.
III. Councils.	II. Constitutional law.	III. Natural science.	III. Poetry.	III. History of religions and of superstitions.
IV. Fathers of the Church.	III. Civil and criminal law.	IV. Medical science.	III.* Dramatic poetry.	IV. Ancient history.
V. Theologians.	IV. Canon or ecclesiastical law.	V. Mathematics.	IV. Prose fiction.	V. Modern history.
VI. Singular opinions.		VI. Appendix to science.	V. Philology.	VI. Historical paralipomena.
VII. Jewish religion.		VII. Arts.	VI. Dialogues, etc.	VII. Miscellanies and encyclopædic dictionaries.
VIII. Religions of the East.		VIII. Mechanics and trade arts.	VII. Letters, epistles.	VIII. The principal literary, scientific, and political periodicals, etc.
IX. Appendix to Theology.		IX. Gymnastic exercises.	VIII. Polygraphy.	
		X. Various games.	IX. Collection of works and of extracts from different authors. Miscellanies.	

THEOLOGY.

I. *Holy Scriptures.*
1. Texts and versions.
2. Interpretations, and commentators of the Scriptures.
3. Sacred philology.

II. *Liturgies.*
1. Treatises on the rites and ceremonies of the Church, and especially the Divine offices.
2. Liturgies in various languages.
3. „ of the Greek and Eastern Churches.
4. „ „ Latin Church.
5. „ „ Gallican Church.
6. Mozarabic and other special liturgies.
7. Anglican liturgies.

III. *Councils.*
1. Treatises concerning the Councils and Synods.
2. Collections of Councils.
3. Councils, general.
4. „ national, provincial, and diocesan.

IV. *Fathers of the Church.*
1. Introduction to the study of the Fathers.
2. Collections, extracts, and fragments of their works.
3. Works of the Greek Fathers.
4. „ „ Latin Fathers and other ecclesiastical writers.
5. „ „ Armenian Fathers.

V. *Theologians.*
1. Scholastic and dogmatic theology.
2. Moral theology.
3. Catechetical theology.
4. Parenetic theology, or sermons, homilies, etc.
5. Ascetic and mystic theology.
6. Polemic „ „
7. Theologians of other than the Roman Catholic Church.

VI. *Singular opinions.*
1. Ochino, Postel, Bruno-Nolano, Beverland, etc.
2. Illuminati and other fanatics.

VII. *Jewish religion.*

Doctrines, cult, institutions.

VIII. *Religions of the East.*

(The history of Paganism and of Oriental religions form an appendix to the history of religions.)

1. Sacred books of various peoples.
2. Mahometanism.
3. Magism, or religion of the ancient Persians; Brahmanism, or religion of the Indians.
4. Buddhism and Taouism, or religions of China.
5. Sabeism, etc.

IX. *Appendix to Theology.*

Philosophical work on the Divinity, etc.

1. Deists, etc.
2. Atheists.

JURISPRUDENCE.

Introduction.

(A) History of legislation and tribunals.
(B) Study of jurisprudence.
(C) Philosophy of the law.
(D) Dictionaries and general treatises.

I. *Law of nature and nations.*

1. General treatises.
2. International law.
3. Special works relating to the law of nations.

II. *Constitutional law.*

III. *Civil and criminal law.*

1. General treatises.
2. Laws of ancient nations, other than the Romans.
3. Roman law.
4. Law of France.
5. Maritime law.
6. Law of England, Italy, Germany, etc.

IV. *Canon or ecclesiastical law.*

1. Introduction. Elementary treatises, dictionaries, etc.
2. Papal letters, canons, decretals, and bulls.
3. General treatises on ecclesiastical law. Special works on canonical matters, etc.
4. Ecclesiastical jurisdiction of the Papal Court.
5. Treatises for and against ecclesiastical authority.
6. French church.
7. Foreign ecclesiastical law, and Statutes of religious Orders.
8. Appendix. Laws of non-Catholic churches.

SCIENCES AND ARTS.

Introduction and Dictionaries.

I. *Philosophical sciences.*

1. Introduction. History and dictionaries.
2. Philosophy, general, and miscellanies.
3. Logic.
4. Metaphysics.
5. Moral philosophy.
6. ,, ,, , application of.

(Economy. Politics, political economy, with application of this science to Social economy.)

II. *Physics and Chemistry.*

1. Physics.
2. Chemistry.

III. *Natural science.*

1. Miscellaneous, Dictionaries, etc.
2. Geology.
3. Botany.
4. Zoology, or Natural history of animals.
5. Miscellanies of Natural history and Physics.
6. Phenomena of nature; Monsters, Prodigies, etc.
7. Cabinets and collections of Natural history, preparation and preservation of objects.
8. Appendix to Natural history, Agriculture, and Rural economy.

IV. *Medical science.*

1. Introduction.
2. General treatises.
3. Anatomy.
4. Physiology.
5. Hygiene.
6. Medical pathology.
7. Semeiology, or works on the signs of maladies.
8. Special diseases.
9. Therapeutics, or the art of healing; *materia medica*, general and special.
10. Legal medicine.
11. Medical periodicals, journals, etc.
12. Surgery.
13. Pharmacy and Pharmacopœia. Medical secrets.
14. Veterinary medicine.

V. *Mathematics.*

1. General treatises.
2. Pure mathematics.
3. Applied mathematics. (Calculation of probabilities: mechanics, astronomy, optics, perspective navigation, etc., military art, engineering.)

VI. *Appendix to the Sciences.*

1. Occult philosophy. (Introduction, history, dictionaries, cabala, magic, apparitions, demons, the possessed, exorcisms, sorcery, etc. Divination by dreams, palmistry, and cards.)
2. Alchemy. (History and collections. Ancient and modern alchemists, chemical medicine.)
3. Astrology. Astrological predictions and other prognostications.

VII. *Arts.*

1. Mnemonics, or art of memory, natural and artificial.
2. Writing and other means of representing speech. (Caligraphy, polygraphy, cryptography, stenography, tacheography, telegraphy, etc. Typography.)
3. Fine Arts. (Introduction, history, dictionaries. Philo-

sophy of the fine arts, art of design, lithography, etc.; photography, painting, engraving, sculpture, and architecture; music.)

VIII. *Mechanical arts and trades.*

1. Dictionaries and general treatises; collections, industrial exhibitions.
2. Pyrotechny: fireworks, iron founding, glass, etc.
3. Art of turning; industrial manufactures. Needlework, trades.
4. Treatises on cookery.

IX. *Gymnastic exercises.*

1. Wrestling and fencing.
2. Horse riding, bicycling.
3. Swimming.
4. Dancing.
5. Hunting and fishing.

X. *Games of chance, etc.*

BELLES-LETTRES.

I. *Linguistics.*

1. Introduction. (The connection of writing with language, origin and formation of languages, etymology, grammar and grammatical essays, comparison of languages, alphabets, polyglot grammars and dictionaries.)
2. European languages, ancient and modern.
3. Asiatic languages.
4. African ,,
5. American ,,

II. *Rhetoric.*

Rhetoricians.

1. Introduction.
2. Greek.
3. Ancient Latin, and modern rhetoricians who have written in Latin.
4. English, French, Italian, and Spanish.
5. Oriental.

Orators.

1. Greek.
2. Ancient Latin.
3. Modern orators who have written in Latin.
4. English, French, Italian, and Spanish.
5. Oriental.

III. *Poetry.*

Introduction and general treatises.

1. Collections of poetry in various languages
2. Greek poets.
3. Latin ,,
4. French ,,
5. Italian ,,
6. Spanish ,,
7. Portuguese poets.
8. German ,,
9. Flemish and Dutch poets.
10. Scandinavian poets.
11. English poets.
12. Scotch and Irish poets.
13. Illyrian, Servian, Roumanian, Hungarian, Bohemian, Lithuanian, Esthonian, Polish, and Russian poets.
14. Oriental poets.
15. Hebrew and Syriac poets.
16. Arabic, Persian, Armenian, and Turkish poets.
17. Sanscrit, Pali, Hindustani, Cingalese, Chinese, and Malay poets.

III.* *Poetry* (2nd part).

Dramatic Poetry.

1. General theatrical history, writings for and against the theatre, and general treatises on the dramatic art.
2. Greek dramatic poets.
3. Latin dramatic poets, ancient.
4. Dramatic poets of the Middle Ages and of modern times who have written in Latin.
5. French dramatic poets.
6. Italian ,, ,,
7. Spanish ,, ,,
8. Portuguese ,, ,,

9. German and Dutch dramatic poets.
10. Danish and Swedish „ „
11. English dramatic poets.
12. Illyrian, Polish, and Russian dramatic poets.
13. Turkish, Indian, and Chinese „ „

IV. *Prose fiction.*

1. Apologues, or fables in different languages.
2. Romances, tales, and novels.

Appendix to Title IV.

1. Facetiæ and burlesques.
2. Dissertations, curious, humorous, etc.

V. *Philology.*

1. Philology.
2. Satires, general and personal.
3. Gnomics, sententiæ, apophthegms, adages, proverbs.
4. Bon mots, ana, pensées, etc.
5. Symbols, emblems, devices, enigmas.

VI. *Dialogues and Conversations.*

VII. *Epistolary writers,*

1. Greek.
2. Latin, ancient.
3. „ modern,—who have written in Latin.
4. French.
5. Italian, Spanish, and Portuguese.
6. English and German.
7. Oriental.

VIII. *Polygraphic writers.*

1. Greek.
2. Ancient Latin.
3. Modern Latin, or moderns who have written in Latin.
4. French.
5. Italian.
6. Spanish and Portuguese.
7. German.
8. Danish, Swedish, Russian, and Hungarian.
9. English and Anglo-American.

IX. *Collections of works and extracts from various authors, miscellanies, etc.*

1. Ancient Greek and Latin.
2. Modern „ „
3. French.
4. Italian, Spanish, and Portuguese.
5. German
6. English and Anglo-American.
7. Hebrew, Arabic, and Persian.
8. Different dialects of India, Indo-China, China, etc.

HISTORY.

I. *Introduction.*

1. Treatises on the manner of writing and studying history, philosophy of history, historical atlases, dictionaries.
2. Geography.
2.* Travels.
3. Chronology.

II. *Universal history, ancient and modern.*

1. Ancient chronicles.
2. Works on universal history, written since the commencement of the sixteenth century.
3. Special treatises on universal history: habits and customs.

III. *History of religions and superstitions.*

1. General history of religions. (History of the Christian Church: general and special histories of heresies and schisms.)
2. General history of religions, Part II. Pagan religions (Polytheism and Pantheism) considered from a mythological point of view.

IV. *Ancient history.*

1. Origin of nations.
2. General and special histories of various ancient peoples.
3. Historical miscellanies: civilization, government, etc.
4. History of the Jews.
5. History of the Phœnicians, Babylonians, Egyptians, Persians, and other ancient peoples.

6. General and special histories of Greece.
7. History of Italy before the time of the Romans.
8. General and special history of the Romans and their Emperors.

IV.* *Appendix to ancient history.*

1. Byzantine Empire.
2. History of the migration of the Scythians, Goths, Vandals, Visigoths, Huns, etc., and of their invasions in Europe during the first ages of the Christian era.

V. *Modern history.*

General Histories.

EUROPE.

INTRODUCTION.

1. History of France.
2. History of Belgium, containing the ancient provinces of Brabant, Flanders, Hainault, Namur, Luxembourg, Limbourg, Liège, and Holland.
2.* Belgian history, Part II. : Holland.
3. History of Italy.
4. „ the Ionian Isles, Sardinia, Corsica, and Malta.
5. „ Switzerland.
6. „ Spain.
7. „ Portugal.
7.* „ the Balearic Islands, etc.
8. „ Germany.
9. „ Great Britain and Ireland.
10. Scandinavian history.
11. History of Russia.
12. „ Poland, Lithuania, and the Ukrain.
13. General history of the Ottoman Empire, with the history of the Turkish possessions in Europe, and comprising Moldavia, Bulgaria, and Servia.
14. History of Greece and its islands.
15. „ the nomadic hordes, commonly called Bohemians, or Gipsies, who overrun Europe, and whose origin is supposed to be Indian.

Collections relating to the history of Asia, Africa, and America, including the history of modern colonies founded by Europeans.

ASIA.

1. General history.
2. History of the Arabians and of Islamism.
3. „ Turkish possessions in Asia, and comprising Syria and Armenia.
4. History of a part of the coast of the Caspian Sea, and of the Caucasian countries.
5. History of Persia, Cabul, Turkestan, etc.
6. „ India.
7. „ the Indian archipelago: Ceylon, Sumatra, Java, Philippine Islands, etc.
8. History of a part of Central and Northern Asia, comprising India beyond the Ganges, Thibet, Mongolia, and Tartary.
9. History of China and Corea.
10. „ Japan.
11. „ the Russian possessions in Asia.
12. Appendix to the history of Asia: Australia, New Zealand, and Polynesia.

AFRICA.

1. General history.
2. History of Egypt and Nubia.
3. „ the barbaric states, including Algeria.
4. „ the central, western, and eastern regions of Africa.
5. History of African islands.

AMERICA.

1. General history.
2. North America.
3. The Antilles.
4. South America.

VI. *Historical paralipomenes.*
1. History of chivalry and noblesse.
2. ,, public solemnities, pomps, and ceremonies.
3. Archæology.
3.* ,, Part II. Archæography.
4. Literary history.
5. Biography, specially that of literary men and artists.
6. Bibliography.
Collections and encyclopædic dictionaries.
The principal literary, scientific, and political journals.

As we have said, among all the bibliographical systems we counsel the book-lover to give preference to that of Brunet, and we have given our reasons for doing so; nevertheless in practical work some bibliophiles have preferred systems which, by enlarging the number of the classes, render superfluous the branches, divisions, and subdivisions. The following, which from among these systems seems to us to suit all the exigences of the bibliophile, is divided into eighteen classes.

I. Religion.
II. Jurisprudence.
III. Philosophy and Morals.
IV. Occult Sciences.
V. Moral and political science.
VI. Military science. Marine and navigation.
VII. Mathematical sciences.
VIII. Natural sciences.
IX. Medicine, surgery, hygiene.
X. Agricultural sciences.
XI. Industrial arts.
XII. History.
XIII. Geography and travels.
XIV. Literature, ancient and modern.
A. Prose.
B. Poetry.
C. Drama.

XV. Fine arts.

XVI. Philology.

XVII. Education and pedagogy.

XVIII. Miscellaneous. (Encyclopædias, academic statutes, bibliography, hunting, fishing, games, etc.)

When once you have decided to what class, branch, and division the book belongs which you have been examining, it should be marked on the catalogue card, and also on the book itself (the final blank flyleaf will be found convenient), and then at last the book is ready to be placed in the library, and the cards (or slips) containing the name, etc., of the book can be placed, one in the general alphabetical order, and the other in the systematic arrangement.

Alphabetical Arrangement.—Alphabetic classification presents no difficulties whatever, merely requiring a little attention in the rigorous following of the alphabetic order in the syllabic composition of the names. In order to obtain this result commence by separating the catalogue cards into as many divisions as there are letters in the alphabet. The first heap will then be composed of all the cards which commence with words beginning with A, the second heap with those which commence with B, and so on. Then take the A division, and arrange it according to the second letter of the first word, thus :—Aa, Ab, Ac, Ad, etc. ; repeat the same operation for the third letter, *e.g.*, Aab, Aac, Aad, etc., and so on.

The diphthongs *ä*, *ö*, *ü*, in foreign languages, correspond to *æ*, *œ*, *ue*.

The alphabetical order of the cards should be followed

strictly, not only for the first, but also for the second and following words. For example:—

Poor.
Poor Law Commission.
Poor Rate Valuation.

Vowels which are suppressed or elided are treated as if they still existed in the words, *e.g.*:—

Mc as if written Mac.
St. „ „ Saint.

But, as we have said, the alphabetical arrangement requires but little attention, and after the first attempts the work will become easy and expeditious. Many useful hints on this subject will be found in Wheatley's *What is an Index?* and Blackburn's *Catalogue Titles*, full particulars of which are given in the list of books at the end.

As to the systematic catalogue, the cards which compose it should be first divided into classes, the classes into branches, these branches into divisions; then the cards resulting from each division should be arranged alphabetically according to the above system.

Preservation of Books.—The principal and indeed almost the only true requisites for the preservation of books are fresh air and cleanliness.

The greatest damage to books and bookbindings proceeds from damp, rats, mice, bookworms, and other vermin. To combat damp, heat and air are necessary, to obtain which one can always open the windows on fine warm days, while in the winter it will be necessary to use the stove moderately, in order to absorb the natural humidity of the atmosphere.

It is not difficult to banish rats and mice as soon as

their presence is observed, by seeking and stopping up the holes by which they introduce themselves into the library, and by using some kind of poison, vermin killer, or traps. It is as well, however, not to call in the aid of a cat, as unless well trained the remedy might be worse than the disease.

Bookworms are the worst enemies with which we have to combat; they introduce themselves into the library in the binding of the books themselves, the woodwork of the presses produces them, and they find in the dust on the shelves a means of subsistence; besides which it is in the dust that the butterfly and beetle deposit their eggs, as it facilitates their preservation and hatching. He who has not seen great volumes partly destroyed by these minute insects, cannot form any idea of the amount of damage they are able to cause. Unhappily we cannot banish, but only guard against them, by the spreading of camphor along the backs of the shelves, or by placing on the shelves small vessels containing a strong infusion of tobacco; but, as we have said, these are merely palliatives, and nothing will succeed better against bookworms than cleanliness, cleanliness, and always cleanliness. Gently beat the volumes outside an open window on a fine day, brush the top edges, wipe them carefully with a warm dry cloth, and clean out the dust from the presses and shelves. This repeated twice, thrice, or four times in the year, is the only true remedy for the preservation of books.

Restoration of Books and Bindings.—By using care one may easily preserve books in a good state; cases often occur, however, when one wishes to restore some volume which has been soiled, or perhaps to put into a

good state some book which was imperfect or torn when bought.

The art of restoring books consists in bleaching the paper on which it is printed, washing out of it all species of stains, repairing the damages caused by worms, tears, etc., and then restoring the paper to its original strength.

Ink stains are easily washed out with oxygenated muriatic acid, and oil stains with lye, but care must be taken that they do not touch the printed part, as they may wash out the printing. The stains of fruit or tobacco juice may be simply washed in a bath of pure water containing a few drops of oxygenated muriatic acid.

The art of restoring books, even when one knows all the formulæ and processes, always requires much practice, much prudence, and much patience; so we advise any one who has books or engravings which require washing, to hand them over to some specialist in the art, rather than run the risk of spoiling a book, perhaps very valuable; for by sparing a few shillings in the first instance one may at the end of the account outrun the saving.

Books to Consult.—In order that the library may not want an essential part of its completeness, a collection of books of reference should be formed by the bibliophile for use on occasions when further information is required on a subject than is furnished by the owner's knowledge. In point of fact bibliography is not to be learned from manuals alone, but also requires much study and time spent in carefully examining a great quantity of books of all kinds and all ages. For this reason the bibliophile cannot dispense with a collection

of books, always to be kept handy, which will facilitate the research that at any moment he may wish to make. This special collection should consist of:—

Principal works on Bibliography.
Catalogues of all kinds, of libraries, booksellers, sales, etc.
Dictionaries of Biography, ancient and modern.
„ „ Geography „ „
„ „ History „ „
„ „ Languages „ „

The bibliophile cannot possess too many catalogues, be they old or new; simply a list of names or illustrated with notes; priced or unpriced, they often serve as a guide to the finding of a book, and furnish information as to editions and prices. From the careful examination of many catalogues one may acquire that knowledge of books and their commercial value which is one of the most indispensable requisites of the bibliophile.

A FEW BOOKS OF REFERENCE ON THE SUBJECTS DEALT WITH IN THE TEXT.

I.

Printing and Printers.

Ames (Joseph) and Herbert (William).—Typographical Antiquities, or a history of printing in England, Scotland, Ireland, etc. New edition by T. F. Dibdin.
4 vols. 4to. London, 1810-19.

Bandini (A. M.).—De Florentina Juntarum Typographia ejusque censoribus. II. partes. 8vo. Lucæ, 1791.

Berlan (—).—La Invenzione della Stampa a Tipo Mobile fuso rivendicata all' Italia. 8vo. Firenze, 1882.

Bigmon & Wyman.—Bibliography of Printing. 3 vols. 4to. 1870.

Blades (W.).—The Life and Typography of William Caxton, England's first printer. 2 vols. 4to. London, 1861.

—— —— 1 vol. 8vo. London, 1877.

—— —— Cheap edition. 8vo. London, 1881.

—— How to tell a Caxton. 8vo. London, 1870.

Boulmier (J.).—Estienne Dolet, sa vie, ses œuvres, son martyr. 8vo. Paris, 1857.

David (E.).—Notice sur la vie et les ouvrages de Firmin Didot. 8vo. Paris, n.d.

Degeorge (L.).—La Maison Plantin à Anvers. 2nd edition. 8vo. Paris, 1878.

De Vinne (Theod.).—The Invention of Printing: a collection of facts and opinions descriptive of early prints, etc. Sq. 8vo. London, 1877.

Dupont (P.).—Histoire de l'Imprimerie. 2 vols. 4to. Paris, 1854.

Falkenstein (K.).—Geschichte der Buchdruckerkunst in ihrer Entstehung und Ausbildung, etc. 4to. Leipzig, 1840.

—— —— 2nd edition. 4to. Leipzig, 1856.

Fumagalli (C.).—Dei primi Libri a Stampa in Italia e specialmente di un codice Sublacense impresso avanti il Lattanzio. 8vo. Lugano, 1875.

Hansard (J. C.)—Typographia: the origin and progress of the art of Printing. 8vo. London, 1825.

Hulst (F. van).—Chr. Plantin. 2nd edition. 8vo. Liège, 1846.

Humphreys (H. Noel).—History of the Art of Printing. 100 illustrations. Folio. London, 1867.

Johnson (John).—Typographia, or the printer's instructor. 2 vols. 12mo and 8vo. London, 1824.

Lama (G.).—Vita del cav Gio. Batt. Bodoni, tipografo Italiano. 2 vols. 4to. Parma, 1816.

Lewis (J.).—The Life of Mayster Wyllyam Caxton, . . . the first printer in England. 8vo. London, 1737.

Maittaire (M.).—Annales Typographici ab artis inventæ origine ad annum 1664. 5 vols. 4to. Hagæ, 1719-41.

Manni (D. M.).—Vita di Aldo Pio Manuzio. 8vo. Venezia, 1759.

Meerman (G.).—Origines Typographicæ. 2 vols. 4to. Hagæ Comitum, 1765.

Moreni (D.).—Annali della Tipografia Fiorentina di Lorenzo Torrentino. 2nd edition. 8vo. Firenze, 1819.

Orlandi (P. A.).—Origine e progressi della Stampa, o sia dell' arte impressoria; e notizie delle opere stampate dall' anno 1457, sino all' anno 1550. 4to. Bologna, 1772.

Ottino (G.)—Biblioteca Tipographica. 8vo. Firenze, 1871.

Panzer (G. W.).—Annales Typographici ab artis inventæ origine ad annum 1536, etc. 11 vols. 4to. Norimb., 1793—1803.

Pieters (C.).—Annales de l'Imprimerie des Elzevirs, ou Histoire de la famille des Elzevirs, et de ses éditions. 2nd edition. 8vo. Gand, 1858.

Renouard (A. A.).—Annales de l'Imprimerie des Aldes, ou Histoire des trois Manuces et de leurs éditions. 3rd edition. 8vo. Paris, 1834.

—— —— Annales de l'Imprimerie des Estienne, ou Histoire de la famille des Estienne et de ses éditions. 2nd edition. 8vo. Paris, 1843.

Savage (W.).—Dictionary of Printing. 8vo. London, 1841.

Saxius (J. Ant.).—Historia Literario-Typographica Mediolanensis, etc. Fol. Mediolani, 1745.

Schoepflin (J. D.).—Vindiciæ Typographicæ.
4to. Argent, 1760.

Silvestre (L. C.).—Marques typographiques ou recueil des monogrammes, chiffres, enseignes, emblèmes, devises, rébus et fluerons des libraires et imprimeurs qui ont exercé en France depuis l'introduction de l'imprimerie en 1470, jusqu'à la fin du seizième siècle, etc. 2 parts.
8vo. Paris, 1853-67.

Sotheby (S. L.).—Principia Typographica: The block books, or xylographic delineations of sacred history issued in Holland, Flanders, and Germany during the fifteenth century, etc.
3 vols. 4to. London, 1858.
[Vol. III. is devoted to the paper-marks of that period.]

Timperley (C. H.).—A Dictionary of Printers and Printing, with the progress of literature, ancient and modern, etc.
8vo. London, 1839.

Van der Linde (Dr.).—The Haarlem Legend of the Invention of Printing. Translated by J. H. Hessels.
8vo. London, 1871.

Zaccaria (G.).—Catalogo ragionato di opere stampate, per Francesco Marcolino da Forli, con memorie biografiche . . . da R. de Minicis. 8vo. Fermo, 1850.

Inventaire des marques d'imprimeurs et de libraires, avec chiffres reproduits en facsimilé précédée d'une essai d'interprétation de signes spéciaux, par P. Delalain.
Fasc. 1, Ville de Paris.
„ 2, „ „ (suite), Lyon, et autres villes de France.
„ 3, Allemagne, Alsace, Autriche-Hongrie, Belgique, Danemark, Espagne, Grande-Bretagne, Italie, Pays Bas, Portugal, Suisse.
(All published.) 4to. Paris, 1888-9.
[See also Brunet's Manuel (edit. 1860-65), Tome V., pp. 1696-1707, and in text; Horne's Introduction to Bibliography, App. pp. lx.-lxxxi.]

Orlandi, Origine e Progressi della Stampa, at pp. 228-37 has the imprints of 94 printers.

Thierry-Poux (O.).—Premiers monuments de l'Imprimerie en France au xv^e^ Siècle. Folio. Paris, 1890.

II.

The Book.

Bouchot (Henri).—The Book: its printers, illustrators, and binders, from Gutenberg to the present time. New edition, edited by H. Grevel. Roy. 8vo. London, 1890.

De Bury (Richard).—Philobiblon. Edited and translated by E. C. Thomas. 12mo. London, 1888.

Horne (T. H.).—An Introduction to the Study of Bibliography, to which is prefixed a memoir on the public libraries of the Ancients. Illustrated. 2 vols. 8vo. London, 1814.

Rouveyre (Edouard).—Connaissances nécessaires à un Bibliophile, etc. Third édition. 2 vols. 8vo. Paris, 1879-80.

Power (John).—A Handy Book about Books, for book-lovers, book-buyers, and book-sellers. 8vo. London, 1870.

Burton (J. H.).—The Book-Hunter, etc. New edition. 8vo. London, 1885.

Bottiaud-Mermet (—).—De la Bibliomanie. 8vo. Paris, 1761.

Breitkoff (J. G. J.).—Ueber Bibliographie und Bibliophilie. 4to. Leipzig, 1793.

Gar (T.).—Letture de bibliologia. 8vo. Torino, 1868.

Dibdin (T. F.).—The Bibliographical Decameron; or, Ten Days' pleasant discourse on Illuminated MSS., and subjects connected with early Engravings, Typography, and Bibliography. 3 vols. Roy. 8vo. London, 1817.

——The Bibliomania, or Book-madness; containing some account of the history, symptoms, and cure of this fatal disease. 8vo. London, 1809

—— —— —— —— —— —— —— —— 8vo. London, 1875.

Techener (J. and L.).—Histoire de la Bibliophilie. Fol. Paris, 1861.

Book Prices Current: a record of the prices at which books have been sold at auction. (Published annually.) — vols. 8vo. London, 1887.

Philomneste (jun.).—Livres payés en vente publique 1,000 fr., et au dessus, depuis 1866 jusqu'à ce jour. 8vo. Bordeaux, 1877.

La Serna (C. de).—Memoire sur l'origine et le premier usage des registres, des signatures, et des chiffres dans l'art typographique. 8vo. Bruxelles, an IV.

Recherches sur l'origine et le premier usage des registres, des signatures, des réclames, et des chiffres de page, dans les premiers livres imprimés. 8vo. Paris, 1783.

Philomneste (jun.).—Les livres cartonnés, essais bibliographiques. 8vo. Bruxelles, 1878.

Querard (J. M.).—Livres perdus et exemplaires uniques. 8vo. Bordeaux, 1872.

Lalanne (Lud.).—Curiosités Bibliographiques. 12mo. Paris, 1857.

Wheatley (H. B.).—What is an Index? A few notes on indexes and indexers. (Index Society, No. 1.) 8vo. London, 1878.

Blades (William).—The Enemies of Books. 8vo. London, 1880.

III.

The Ornamentation of Books.

La Marche (A. L. de).—Les Manuscrits et la Miniature. 8vo. Paris, n d.

Bouchet (Henri).—Les Reliures d'Art à la Bibliothèque National. 80 *plates, classified according to centuries.* 8vo. Paris, 1888.

Brunet (G.).—Études sur la Reliure des Livres et sur les Collections de Bibliophiles Célèbres. 8vo. Bordeaux, 1873.

Gruel (Léon).—Manuel Historique et Bibliographique de l'Amateur de Reliures. Imp. 4to. Paris, 1887.

Hannett (John).—Bibliopegia, or bookbinding. In 2 parts. 6th edition. 8vo London, 1865.

Histoire de la Bibliophilie. Recherches sur les bibliothèques des plus célèbres amateurs, etc. 10 parts. Imp. fol. Paris, 1861-4.

Marius Michel (—).—Essai sur la décoration extérieure des Livres. 8vo. Paris, 1878.

—— La Reliure Française, depuis l'invention de l'imprimerie jusqu' à la fin du 18e siècle. 4to. *ibid.*, 1880.

—— La Reliure Française, commerciale et industrielle, etc. 4to. *ibid.*, 1881.

Nicholson (J. B.).—A Manual of the Art of Bookbinding, etc. 8vo. Philad., 1878.

Quaritch (B.)—Facsimiles of choice examples of historical and artistic bookbindings in the 15th and 16th Centuries. Imp. 8vo. London, 1889.

Zaehnsdorf (J. W.)—The art of bookbinding. Illustrated. 8vo. London, 1880.

Guigard (J.).—Armorial du Bibliophile (Français). 2 vols. in 1. Roy. 8vo. Paris, 1873.

—— Nouvel Armorial du Bibliophile. 2 vols. Roy. 8vo. Paris, 1890.

Reiffenberg (De).—Des Marques et Devises mises à leurs Livres par un grand nombre d'Amateurs. 8vo. Paris, 1875.

Tarbouriech (A.).—Les Livres d'Heures au seizième siècle. 8vo. Paris, 1865.

Brunet (see *post*) has at the end of the 5th volume an important "Notice sur les heures gothiques imprimées à Paris à la fin du quinzième siècle et dans une partie du seizième."

Cohen (H.).—Guide de l'Amateur de livres à Vignettes (et à figures) du XVIII. siècle. 4th edition. 8vo. Paris, 1880.

Didot (A. F.).—Essai typographique et bibliographique de la gravure sur bois. 8vo. Paris, 1863.

Doyen (C).—Cenni sulla Litografia. 8vo. Torino, 1874.

Heineken (C. H. de).—Idée générale d'une collection complète d'Estampes, avec une dissertation sur l'origine de la gravure, et sur les premiers livres d'images. 8vo. Leipzig, 1771.

Iconographie des Estampes à sujets galants, . . . par M. le C. de J * * *. 8vo. Genève, 1868.

Lostalot (A. de).—Les Procedés de la Gravure. 8vo. Paris, 1882.

Peignot (G.)—Essai historique sur la Lithographie. 8vo. Paris, 1819.

Bonnardot (A.).—Essai sur l'Art de restaurer les Estampes et les Livres, on traite sur les meilleurs procedés pour blanchir, détacher, décolorer, reparer et conserver les estampes, livres, et dessins. 2nd edition. 8vo. Paris, 1858.

—— De la Réparation des vieilles Reliures. 8vo. *ibid.*, 1858.

IV.

The Library and the Catalogue.

Constantin (L. A.).—Bibliothéconomie : instructions sur l'arrangement, la conservation et l'administration des bibliothèques. 12mo. Paris, 1839.

Cousin (Jean).—De l'organisation et de l'administration des Bibliothèques, publiques et privées, etc. 8vo. Paris, 1882.

Edwards (E.).—Memoirs of Libraries, including a handbook of library economy. 2 vols. 8vo. London, 1859.

Goodhugh (William).—The English Gentleman's Library Manual. 8vo. London, 1827.

Koeler (J. D.).—Sylloge aliquot scriptorum de bene ordinanda et ornanda Bibliotheca. 8vo. Francof, 1728.

Namur (P.).—Manuel du Bibliothécaire. 8vo. Brux, 1834.

Petzholdt (J.).—Katechismus der Bibliothekenlehre Anleitung zur Einrichtung und Verwaltung von Bibliotheken. 18mo. Leipzig, 1856.

Richard (J.).—L'Art de former une Bibliothèque. 8vo. Paris, 1883.

Vidal (L. J.).—Conseils pour la formation des Bibliothèques spéciales administratives, communales, professionelles, etc. 8vo. Paris, 1864.

Wheatley (H. B.).—How to form a Library. (Book-lovers' Library.) Fcap. 8vo. London, 1886.

Collan (—.). Om Bibliografiska Systemer och Biblioteksmetoder. 8vo. Helsingfors, 1861

Petzholdt (J.).—Cronologische uebersicht von Bibliographischen Systemen. 8vo. Dresden, 1860.

[See also Edwards's Memoirs of Libraries, vol. ii., pp. 760-850.]

Blackburn (C. F.).—Hints on Catalogue Titles and Index Entries, with a rough vocabulary of terms and abbreviations, chiefly from catalogues, and some passages from journeyings among books. 8vo. London, 1884.

Cutter (C. A.).—Rules for a printed Dictionary Catalogue. (Special report on Public Libraries, U.S.A., Part II.) 8vo. Washington, 1876.

—— Second edition. 8vo. *ibid.*, 1889.

Jewett (C.)—On the construction of Catalogues of Libraries, and their publication by means of separate stereotyped titles. 8vo. Washington, 1853.

Wheatley (H. B.).—How to Catalogue a Library. (Book-lovers' Library.) Fcap. 8vo. London, 1889.

Barbier (A. A.).—Dictionnaire des ouvrages Anonymes. 3me edition. 4 vols. 8vo. Paris, 1872-80.

Cushing (W.).—Initials and Pseudonyms: a dictionary of literary disguises. Series 1 and 2. 2 vols. 8vo. London, 1886-88.

Ersch (J. S.).—Verzeichniss aller anonymischen schriften in der vierten Ausgabe des gelehrten Teutschlands fortgesetz, etc. 8vo. Lemgo, 1794.

Franklin (A.).—Dictionnaire des Noms, Surnoms, et Pseudonymes Latins de l'Histoire Littéraire du Moyen Age (1100 to 1530). 8vo. Paris, 1875.

Halkett (S.) and Laing (J.).—A Dictionary of the Anonymous and Pseudonymous Literature of Great Britain. 4 vols. 8vo. Edinb., 1882-89.

Lancetti (V.).—Pseudonimia, ovvero tavoli alfabetiche de' nomi fintio supposti degli scrittori con la contrapposizione dei veri, ad uso dei bibliofili, etc. 8vo Milano, 1836.

Melzi (G.).—Dizionario di opere Anonime e Pseudonime di scrittori Italiani, etc. 3 vols. 8vo. Milan, 1848-59.

Mylius (J. C.).—Bibliotheca Anonymorum et Pseudonymorum Detectorum, ultra 4,000 scriptores, etc. Fol. Hamburgi, 1740.

Querard (J. M.).—Les Auteurs déguisés de la Littérature Française au XIX. siècle. 8vo. Paris, 1845.

—— Les Supercheries littéraires dévoilées. 2nd edition. 3 vols. 8vo. Paris, 1869-70.

Thomas (Ralph).—Handbook of Fictitious Names. 8vo. London, 1868.

—— Aggravating Ladies, being a list of works under the pseudonym of "A Lady," with preliminary suggestions on the art of describing books bibliographically. 8vo. *ibid.*, 1880.

Schmidt (A. G.).—Gallerie Deutscher Pseudonymer schriftsteller vorzüglich des letzten Jahrzeheuts. 4to. Grimme, 1840.

Wheeler (W. A.) —A Dictionary of the Noted Names of Fiction, including also familiar pseudonyms, surnames bestowed on

eminent men, and analogous popular appellations often referred to in literature and conversation.
New edition. 8vo. London, 1870.

Ex-libris (les) Français depuis leur origine jusqu'à nos jours. Notes sur leur usage et leur curiosité. 8vo. Paris, 1874.

Warren (J. L.).—A Guide to the Study of Book-plates.
8vo. London, 1880.

Bibliographies.

Allibone (S. A.).—A critical Dictionary of English Literature, and British and American Authors, living and deceased, from the earliest accounts to the middle of the 19th century. 3 vols. 8vo. Lond. and Philad., 1859-71.

Biblioteca Italiana, o sia notizia dei libri rari Italiani, divisa in quattro parti. Edizione corretta, etc. 4 vols.
8vo. Milano, 1803.

Brunet (J. C.).—Manuel du Libraire et de l'Amateur de Livres, contenant: 1, Un noveau dictionnaire bibliographique, dans lequel sont indiqués les livres les plus précieux et les ouvrages les plus utiles tant anciens que modernes, avec des notes sur les différentes éditions qui ont été faites, et des remarques pour en reconnaître les contrefaçons, etc. 2, Une table en form de catalogue raisonné, où sont classés méthodiquement tous les ouvrages indiqués dans le dictionnaire, etc. 5th edition. 6 vols.
8vo. Paris, 1860-65.

Catalogue des ouvrages condamnés comme contraires à la morale publique et aux bonnes mœurs du I^er^ Janvier, 1814, au 31 Décembre, 1873. 8vo. Paris, 1874.

Cicognara (L.).—Catalogo ragionato dei libri d'arte e d'antichita posseduti dal Conte Cicognara. 2 vols. 8vo. Pisa, 1821.

Collier (J. P.).—A bibliographical and critical account of the rarest books in the English language. 2 vols.
8vo. London, 1865.

Drujon (F.).—Catalogue des ouvrages, écrits et dessins de toute nature, poursuivis, supprimés ou condamnés 1814-77. Nouvelle édition. 8vo. Paris, 1879.

Ebert (F. A.).—A General Bibliographical Dictionary, translated from the German. 4 vols. 8vo. Oxford, 1837.

Freytag (F. G.).—Analecta litteraria de Libris rarioribus. 8vo. Lipsia, 1750.

—— Adparatus litterarius, ubi libri partim antiqui, partim rari recensentur. 3 vols. 8vo. Lipsiæ, 1752-55.

Graesse (J. G. T.).—Trésor de livres rare et précieux, ou nouveau dictionnaire bibliographique. 7 vols. 4to. Dresde, 1858-69.

"A very valuable work."

Hain (L.).—Repertorium Bibliographicum, in quo libri omnes ab arte typographica inventa usque ad annum 1500, typis expressi ordine alphebetico vel simpliciter enumerantur, vel adcuratius recensentur. 2 vols. in 4. 8vo. Stuttgartie, 1826-38.

Index librorum prohibitorum sanctissimi domini nostri Leonis XIII. Pont. Max. jussu editus. Editio novissima in qua libri omnes ab Apostolica Sede usque ad annum 1880 proscripti suis locis recensentur. 8vo. Roma, 1881.

Laire (Fr. X.).—Index librorum ab inventa typographia ad annum 1500; chronologicæ dispositus cum notis historiam typographico-litterariam illustrantibus. 2 vols. 8vo. Senonis, 1791.

Lowndes (W. T.).—The Bibliographers' Manual of English Literature, containing an account of rare, curious, and useful books, published in, or relating to, Great Britain and Ireland, from the invention of printing; with bibliographical and critical notices, collations of the rarer articles, and the prices at which they have been sold. New edition, with an appendix relating to the books of literary and scientific societies by H. G. Bohn. 13 parts in 6 vols. 8vo. London, 1857-64.

Ottinò (G.) and Fumagalli (G.).—Bibliotheca Bibliographica Italica. Catalogo degli scritti di bibliologia, bibliografia, e biblioteconomia pubblicati in Italia, etc. 8vo. Roma, 1889.

Petzholdt (J.).—Bibliotheca Bibliographica. Kritisches Verzeichniss der das gesammtgebiet der Bibliographie betreffenden Litteratur des in-und Auslandes in systematicker Ordnung. 8vo. Leipzig, 1866.

Sabin (Joseph).—A Bibliography of Bibliography, or a handy book about books which relate to books, etc. 8vo. New York, 1877.

Schetelig (J. and G.).—Ikonographische Bibliothek. 1 vol. in 4 parts. 8vo. Hanover, 1795-97.

Serie delle edizioni per ordine cronologico ed alfabetico. 3rd edition. 8vo. Firenze, 1803.

Vallée (L.).—Bibliographie des Bibliographies. 2 vols. 8vo. Paris, 1883-87.

Vinet (E.).—Bibliographie des beaux arts. Répertoire raisonné des ouvrages les plus utiles et les plus interessants sur l'architecture, la sculpture, la peinture, la gravure, etc. 8vo. Paris, 1870.

Watt (Robert).—Bibliotheca Britannica, or a general index to British and foreign literature. In 2 parts: Authors and Subjects. 4 vols. 4to. Edinburgh, 1824.

Zani (P.).—Enciclopedia metodica critico-ragionata delle belle arti. 29 vols. 8vo. Parma, 1819-28.

*A SHORT GLOSSARY OF TERMS USED IN BIBLIOGRAPHY, ETC., SELECTED FROM VARIOUS SOURCES.

bib. = bibliography. cat. = cataloguing.
book. = bookbinding. print. = printing.

Allonym (cat.) A false proper name.

Anagram (cat.) (Gr. *anagramma*, a transposition of letters). The letters of the name or names arbitrarily inverted, with or without meaning.

Anonymous (cat.) Books printed without the author's name on the title.

Apoconym (cat.) Name deprived of one or more initial letters.

Autonym (cat.) Book published with the author's real name.

Bands (book.) The strings on which the sheets of a volume are sewn. If these project from the back of the book they are called *raised* bands.

Bazil (book.) (Fr. *basane*). Tanned sheep skin.

Biblioclasm (Gr. *biblion*, book, and *klasmos*, breaking). Destruction of books, or of the Bible.

Biblioclast (Gr. *biblion*, book, and *klastes*, breaker). A destroyer of books.

Bibliognost, *Bibliognostic* (Fr. *bibliognoste*, Gr. *biblion*, book, and *gnostes*, one who knows). "One knowing in title pages and colophons . . . and all the minutiæ of a book" (D'Israeli's *Cur. Lit.*)

Bibliogony (Gr. *biblion*, book, and *gonia*, generation). The production of books.

Bibliograph (Fr. *bibliographe;* Gr. *bibliographos*). A book writer.

Bibliographer. A writer of books, a copyist.

Bibliographic. Of, or pertaining to, bibliography.

Bibliographical. Of, relating to, or dealing with bibliography.

Bibliographically. With respect to bibliography.

Bibliographize. To write a bibliography of.

Bibliography (Fr. *bibliographie;* Gr. *bibliographia.* Book-writing.)

1. The writing of books.
2. The systematic description and history of books, their authorship, printing, publication, editions, etc.
3. A book containing such details.
4. A list of the books of a particular author, printer, or country, or of those dealing with any particular theme; the literature of a subject.

Biblioklept (Gr. *biblion*, book, and *kleptes*, thief). A book-thief.

Bibliokleptomaniac. A book-thief regarded as insane.

Bibliolatry (Gr. *biblion*, book, and *latreia*, worship). Extravagant admiration of a book.

Bibliolater. } One who entertains such excessive admiration
Bibliolatrist. } or reverence.

Bibliolatrous. Given to, or characterized by, bibliolatry.

Bibliology (Gr. *biblion*, book, and *logia*, discourse). Scientific description of books, book-lore, bibliography.

Bibliological. Of or pertaining to bibliology.

Bibliologist. A professed student of bibliology.

Bibliomancy (Gr. *biblion*, book, and *manteia*, divination). Divination by books, generally by verses of the Bible.

Bibliomane (Fr. *bibliomane;* Gr. *biblion*, book, and *manes*, mad). An indiscriminate collector of books. A bibliomaniac.

Bibliomania (Gr. *biblion*, book, and *mania*, madness). A rage for collecting and possessing books.

Bibliomaniac. One affected with bibliomania. Mad after books.

Bibliomaniacal. Of, relating to, or characterizing, a bibliomaniac.

Bibliomanian. A bibliomaniac.
Bibliomanianism. Bibliomania.
Bibliomanism. Bibliomania.
Bibliomanist. A bibliomaniac.
Bibliopegy (Gr. *biblion*, book, and *pēgia* from *pēg-nunai*, to fix). Bookbinding as a fine art.
Bibliopegic. Of or pertaining to bookbinding.
Bibliopegist. A bookbinder.
Bibliopegistic. / *Bibliopegistical.* Of, relating to, or befitting a bookbinder.
Bibliophagist (Gr. *biblion*, book, and *phagos*, devouring). A devourer of books.
Bibliophagic. Of or pertaining to a bibliophagist.
Bibliophile (Fr. *bibliophile;* Gr. *biblion*, book, and *philos*, a friend). A lover of books; a book-fancier.
Bibliophilic. Of or pertaining to a bibliophile.
Bibliophilism. The principles and practice of a bibliophile.
Bibliophilist. A bibliophile.
Bibliophilistic. Of or pertaining to a bibliophilist.
Bibliophilous. Addicted to bibliophily.
Bibliophily (Fr. *bibliophilie*). Love of books; taste for books.
Bibliophobia (Gr. *biblion*, book, and *phobia*, dread). Dread of, or aversion to, books.
Bibliopoesy (Gr. *biblion*, book, and *poiesia*, making). The making of books.
Bibliopole (Lat. *bibliopola;* Gr. *bibliopoles;* from *biblion*, book, and *poles*, seller, dealer). A dealer in books; a bookseller.
Bibliopolar. / *Bibliopolic.* / *Bibliopolical.* Of or belonging to booksellers; hence *Bibliopolically.*
Bibliopolism. The principles or trade of bookselling.
Bibliopolist. A bookseller.
Bibliopolistic. Of, pertaining to, or befitting a bookseller.
Bibliopoly. / *Bibliopolery.* Bookselling.
Bibliotaph (Fr. *bibliotaphe;* from Gr. *biblion*, book, and *taphos*, tomb). One who buries books by keeping them under lock and key.

Bibliotaphic. Of or belonging to a bibliotaph.

Bibliotaphist. A bibliotaph.

Bibliothec. Belonging to a library or librarian. A librarian.

Bibliotheca (Lat. *bibliotheca*, library, collection, and Gr. *bibliotheke*, book-case, library; from *biblion*, book, and *theke*, repository). A collection of books or treatises, a library. A bibliographer's catalogue.

Bibliothecal (Lat. *bibliothecalis*). Belonging to a library.

Bibliothecar (Fr. *bibliothécaire*). A librarian.

Bibliothecarian. A librarian; also of or belonging to a library, or librarian.

Bibliothecary (Fr. *bibliothécaire;* Lat. *bibliothecarius*). 1. A library. 2. A librarian. 3. Of or belonging to a library, or librarian.

Bibliotheque (Old Eng. *biblyotheke, theicke, thec, thek;* Fr. *bibliothéque;* Lat. *bibliotheca*). A library, a collection of treatises.

Biblus, -os } (Lat. *biblus;* Gr. *biblos*). The papyrus, or paper
Byblus } reed; the inner bark of that plant.

Black-letter (print.) The name given to the character of the type which succeeded the Gothic in the fifteenth century.

Bleed (book.) A book is said to bleed if the edges are cut down so as to injure the print.

Blind tooling (book.) Ornaments on the cover of a book, but without gilding.

Block books (bib.) Books printed from engraved blocks of wood on one side of the leaf only. Executed in Holland, Flanders, and Germany, early in the fifteenth century.

Boards (book.) 1. When a book is covered with paper or cloth covers. 2. The covers of a book.

Cancels (book. and print.) Leaves containing errors, which are cut out and replaced with others properly printed.

Catch-word (print.) A term used by early printers for the word at the bottom of each sheet, under the *last* word of the *last* line, which word is the first at the top of the following sheet.

Circuit edges (book.) Flaps which overlap the edges of some Bibles and Prayer Books, especially if for the pocket.

Collate (bib.) To compare, or to examine whether two things of a similar kind agree or disagree.

Collation (bib.) The examination of the signatures, etc., of a book, to ascertain if they follow in order and are complete.

Colophon (bib. and print.) The note at the end of old books containing the names of the printer and publisher, place where printed, and date.

Cropped (book.) A book is said to be cropped when the edges are cut down very much. See also *Bleed*.

End-papers (book.) The blank leaves at the beginning and end of a book; also called *Fly-leaves*.

Extra (book.) The binding of a book is said to be extra when it has gilt ornaments on side and back, silk headbands, etc.

Fly-leaf (book.) See *End-papers*.

Fore-edge (bib. and book.) The front edge of a book.

Forrell (book.) Rough undressed skins of beasts used in early times for binding.

Gilt (book.) This term applies to both the edges of a book and the ornaments on the cover.

Half-bound (book.) When the back and corners only of a book are covered with leather, and the sides with paper or cloth.

Head-band (book.) The silk or cotton ornament placed at the top and bottom of the back of a book.

Head-piece (print.) Ornaments placed at the top of the page at the beginning of a chapter.

Imprint (print.) The indication of the place where a book was printed, either with or without the printer's name.

Incunabula, æ (bib.) Book or books printed before 1500.

Large paper (bib. and print.) Books printed on a paper of extra size with wide margins, the letterpress being the same as in the small paper copies. See also *Tall copy*.

Lettered (book.) So called when merely the title and author's name are lettered on the back of a book.

Nom-de-plume (cat.) The assumed name under which anyone writes.

Out of print. A book is said to be out of print when the publisher has no copies for sale.

Pamphlet (bib.) "Any work that does not exceed five sheets octavo is called a pamphlet" (*Savage, Dict.*)

Printing. Fr. *Imprimerie, typographie;* Ger. *Druckerei, Buchdruckerkunst;* Dutch, *Prenten*; Ital. *Stampare, imprimere.*

Proof (print.) "An impression of a sheet of a work, . . . , to be examined to see if it be correct. Proofs are termed, according to circumstances, *first proof*, *clean proof*, *its own paper*, and *revise*" (*Savage, Dict.*)

Pseudonymous (cat.) (Gr. *pseudos*, falsehood, and *onoma*, a name). Applied to a book or author published or publishing under a false name or *nom-de-plume.*

Recto (bib.) The page to the right hand of the reader when the book is open; always the odd page. See also *Verso.*

Register, or *Registrum Chartarum* (print.) A list of signatures and first words of a sheet, at the end of early printed books; now disused.

Register (print.) A term used in printing when one page is exactly printed on the back of the other.

Registers (book.) Book markers fastened to the headband of a book are so called.

Reprint, or *Excerpt* (print.) The whole or part of a book re-issued.

Running Title (print.) Words placed at the top of the page to indicate the subject of the text, sometimes called head-lines.

Set-off (print.) Transfer of ink from one page to another, caused by the sheet being folded before the ink is dry.

Signatures (print.) The capital letters or figures under the bottom line of the first page of each sheet, to indicate their order in binding. The invention has been attributed to Zarot of Milan, 1470, and to Koelhoff of Cologne, 1472.

Start (book.) When leaves of a book spring from the back and project from the edges, they are said to start.

Super-extra (book.) A book finished in the best style, with gilding on both outside and inside of the boards.

Tail. The bottom of a book.

Tail-piece (print.) An ornament placed at the end of a chapter to fill up a vacant space.

Tall copy (bib.) "A copy of a book on the ordinary sized paper, and barely cut down by the binder" (*Horne*).

Uncut (book. and bib.) Books that are not cut open with the paper-knife.

Uncut edges (book. and bib.) Edges not ploughed by the binder.

Verso (bib.) The page of an open book to the left hand of the reader, always the even page. See also *Recto.*

Water-lines (paper). Transparent perpendicular marks on paper, caused by the supports of the frame in which the paper is made. Called in French *pontuseaux*, and German *wassermarke*. Useful in determining the size of old books. See ante, pp. 48, 49.

Water-marks (paper). Semi-transparent ornamental figures representing the size of the paper, or the maker's mark or name, to be found on all hand-made papers. The size of old books can be fairly judged from these. See ante, p. 48.

Wire-mark (paper). Semi-transparent lines on paper, caused by the wires forming the frame in which the paper is made. Called in French *vergeures*.

Xylographic books (bib.) (Gr. *xulon*, wood; *grapho*, to write. Fr. *xylographie;* Ger. *zylographische drucke*). Block books, *q.v.*

INDEX.

A.

Abbreviations, 38-45.
Accession catalogue, 102, 103.
Albertype, 83.
Albrizzi (A.), printer, 28.
Aldine type, first used, 17.
Aldus family, printers, 16, 17, 24-6.
  mark, 62, 63.
  see Manutius.
Alphabetical catalogue, 116.
Anderson, binder, 91.
  wood engraver, 76.
Anisson, printer, 30.
Anonymous works, 112, 113.
Arrangement, 128.
  alphabetical, 144, 145.
Austin (William), wood engraver, 76.
Author catalogue, 105.
Azzoguidi (Baldassare), printer, 20.

B.

Badius (Josse), printer, 27.
Baldi, printers, 27.
Barbou (H.), printer, 30.
Baskerville (John), printer, 29.
Baumgarten, binder, 91.
Bauzonnet, binder, 91.
Bedford (Francis), binder, 91.
Beildeck (Lorenz), 8.
Berryman, wood engraver, 76.
Bewick (Thomas), 75, 76.
Biblia Pauperum, 2.
Bibliographical systems, 121, 129-44.
  Aldus, 129.
  Brunet, 131-43.
  Gesner, 130.
  Stephanus, 130.
Bibliographical terms, 160-66.
Bibliomane. What? 32, 161.
Bibliophile. What? 32, 162.
Binda, binder, 91.
Bladius (Antonius), mark, 63.
Blaeu (Jan.), printer, 27.
Block-books, 1-4.
Bodoni (G. B.), printer, 29.
Book, first English-printed, 22.
  first Greek-printed, 17.
Book-binding, 84-97.
  at British Museum, 93-5.
  curious, 89.
  first dated, 86.
  in human skin, etc., 89.
  modern, 95-7.
Book-bindings, restoration of, 146, 147.
  styles of, 87.
Book-plate, specimen, 104.
Book-plates, 103-105.
Book presses, 101, 102.
  rests, 101.
  stamps, 103.
Books, distinctions of first printed, 37, 38.
  good, 34.

Books (*contd.*),—
of reference, 147-59.
on collecting, 38.
preservation of, 145-47.
rare, etc., 34.
relative value of, 34-6.
restoration of, 146-47.
sizes of, 47-50.
state of, 117-20.
to consult, 147-48.
uncut, 117.
Boom (Hackus), printer, 27.
Bosse (Abraham), engraver, 79, 80.
Bozerain, binder, 91.
Branston, wood engraver, 76.
Breitkopf (J. G. E.), printer, 31.
Brindley, printer, 29.
Brunet's bibliographical system, 131-43,
Brylinger, printer, 31.
Byfield, wood engraver, 76.

C.

Calcar (Jan van), engraver, 72.
Calliergus (Zachery), printer, 16.
Cancels, 46
Carchano (Anthonius de), printer, 20
Card catalogue, 105, 106, 121.
Castaldi (Pamfilo), printer, 4, 6, 7.
Catalogue, 98-148.
accession, 102, 103.
alphabetical, 116.
author, 105.
card, 105, 106.
dictionary, 105.
iconographic, 120, 121.
shelf, 105, 106.
subject, 105.
systematic, 116.
Catalogue cards, or slips, 116.
Catalogue entries, specimens, 118, 119, 121.
Catalogue rules, 107-21.
Catchwords, 37, 55.
Causse, printer, 30.
Caxton (William), printer, 21-5, 55, 57.
mark, 65.
Cennini (Bernardo), 60.
Chapters, 37.
Check-lists, 121-27.
Chromo-lithography, 83.
Classification, 131-43.
Cloth binding invented, 91, 92.
Colines (Simon de), printer, 27.
Collation, 45, 46.
Colophon, 58-60.
Comino (J.), printer, 29.
Commelin (J.), mark, 63.
Compound names, 109.
Coornhert, printer, 31.
Copper-plate engraving, 77-81.
first book with, 79.
Corrozet (G.), 27.
Corsellis (F.), printer, 23.
Coster (Lourens Janszoon), printer, 5.
Courteval, binder, 91,
Coustelier (A.), printer, 30.
Cramoisy (S.), printer, 28.
Crapelet (G. A.), printer, 30.
Cross references, 108-21.

D.

Dates, 56, 115.
curious, 57, 58.
first book with, 57.
mistakes in, 24, 57, 58.
Day (John), mark, 66.
Derome, binder, 85, 91.
De Thou (J. A.), bibliophile, 89.
Dictionary catalogue, 105.
Didots (the), printers, 30.
Dolet (Etienne), printer, 27.
Dritzehn (Andreas), printer, 7, 8.
(George), printer, 8.

Dürer (Albert), 81, 82.
Duro-flexile binding, 97.
Duru, binder, 91.
Du Sueil, binder, 91.

E.

Elzevir (Abraham), printer, 27.
(Bonaventura), printer, 27.
(Daniel), printer, 27.
(Louis), printer, 27, 114.
mark, 63.
Engraving, copper-plate, 77-81.
steel, 81.
wood, 67-77.
Estiennes (the), printers, 27.
Etching, 81.

F.

Feltre, claims the invention of printing, 6.
Franchi, printer, 29.
Friburger (Michael), printer, 20.
Friis (J.), printer, 31.
Frontispiece, 60-2.
Fust (Johan), printer, 5, 6, 8, 10, 11.

G.

Gallus (Andreas), printer, 20.
(Udalricus), printer, 14.
Gering (Ulric), printer, 20.
Gesner (Conrad), printer, 31.
Gillé, printer, 30.
Giolito (Gabriel), printer, 27, 72.
mark, 64.
Giovanni da Verona, printer, 20.
Giunta (Benedetto), printer, 26.
(Bernardo), printer, 26.
(Filippo), printer, 26.
(Luc'Antonio), printer, 26.
mark, 64.
Giuntæ family, mark, 64.
Grafton (Richard), mark, 66.
Greek characters first used, 14, 17.
Grolier (Jean), bibliophile, 89.
Gryphi (the), printers, 27.
mark, 64.
Gubitz (F. W.), wood engraver, 76, 77.
Gutenberg (Johan), printer, 3, 5-7, 8, 10.
Gutenberg Bible, 9.

H.

Haarlem, claims the invention of printing, 5, 6.
Han (Ulric), printer, 14.
Heilmann (Andreas), printer, 7.
Heliotype, 83.
Herbst, printer, 31.
Hering (Charles), binder, 91.
Hervagius, printer, 31.
Hess (Andreas), printer, 20.
Heures, Livres d', 73-75.
Holl (Linhard), printer, 53.
Holma, printer, 31.
Homery, Dr. Conrad, 10.

I.

Ibarra (J.), printer, 29.
Iconographic catalogue, 120, 121.
Illuminated initials, 67.
Incunabulæ, 113, 115, 164.
Italic type, 17.

J.

Jackson (J. B.), wood engraver, 76.
Jenson (Nicolas), printer, 15, 57.
John of Cologne, printer, 54.

K.

Kalthoeber (C), binder, 91.
Koburger (A.), printer, 31.
Koelhof (Johan), printer, 55.
Krantz (Martin), printer, 20.

L.

Langelier (Abel), mark, 63.
Latour, printer, 30.
Latta, printer, 28.
Lavagna (Philippus de), printer, 17, 57.
Lee, wood engraver, 76.
Le Gascon (N.), binder, 91.
Leonard, printer, 28.
Lesné, binder, 91.
Leveberes, binder, 91.
Lewis (Charles), binder, 91.
Library (the), 98-148.
Libretti of operas, 115, 116.
Lisar (Girardus de), printer, 20.
Lithography, 81-3.

M.

Mackinly, binder, 91.
Maioli (Thomas), bibliophile, 89.
Manfré, printer, 29.
Manni (D. M.), printer, 29.
Manutius (Aldus the Elder), printer, 16, 24, 47, 114, 129.
(Aldus the younger, 24, 25, 26, 114.
(Paulus), 24, 114.
Marescotti, printer, 27.
Marcolini, printer, 27.
Martyns, printer, 29.
Mazarine Bible, 33.
Mentz, claims the invention of printing, 5.
Minutianus (Alexander), printer, 17-19.
Moetjens, printer, 31.
Montagna (B.), engraver, 72.
Morel (G.), printer, 27.
Moret (B.), mark, 63.

N.

Names, compound, 109.
foreign, 110, 111.
Greek, 111.
Latin, 111.
Notary (Julian), mark, 65.

O.

Orsini (Emiliano degli), printer, 19.

P.

Pachel (Leonard), printer, 17
Pagination, 37.
first introduced, 52, 53, 112, 113.
Palmer (S.), printer, 29.
Palthenius, printer, 31.
Panckoucke (C.), printer, 30.
Pannartz (Arnold), printer, 13, 14.
Paravisinus (Dionysius), printer, 17.
Pasdeloup, binder, 85, 91.
Pattison, printer, 27.
Payne (Roger), binder, 85, 91.
Periodical lists, 121-27.
Photography, 83, 84.
Photogravure, 84.
Photo-lithography, 84.
Pigouchet (P.), printer, 74.
Plantin (Christopher), printer, 31.
mark, 63.
Preservation of books, 145-47.
Press-marks, 104-107.
Printers' marks, 63-6, 71.
name, etc., 114.

Printing, first introduced into Poland, 21.
Spain, 21.
Switzerland, 20.
Printing, first privilege granted, 15.
origin and progress of, 1-31.
progress of, in England, 21-4, 29.
France, 20, 27, 30.
Germany, 7-11, 30.
Holland, 27.
Hungary, 20.
Italy, 11-20, 24-8.
Spain, 21, 29.
Pseudonyms, 108.
Pynson (Richard), printer, 23.
mark, 65.

Q.

Quentel (H.), printer, 31.

R.

Raibolini (Francesco), 17
Raimondi (M. A.), wood-engraver, 72.
Ratdolt (Erhard), printer, 16, 60.
Reference books, 147-59.
Registers, 55.
first used, 56.
Remondini, printer, 29.
Restoration of bindings, 146, 147.
books, 146, 147.
Richenbach (Johannes), binder, 86.
Richter (C. A.), engraver, 76.
Riessinger (Sixtus), printer, 20.
Riffe (Hans), printer, 7.
Rivière, binder, 91.
Roville (G. de), printer, 27.
mark, 63.

S.

Schoeffer (Peter), printer, 11, 12.
Scinzenzeler (Ulricus), printer, 17.
Scotto (Ottaviano), mark, 64.
Senefelder (Aloys), inventor of lithography, 81.
Sermartelli, printer, 27.
Shelf catalogue, 105, 106
Shelving, 100, 101.
Signatures, 17, 37, 50-2, 54, 55.
Simier, binder, 91.
Simon, printer, 30.
Sizes of books, 47-50, 112, 113.
how to tell, 48, 49.
Sonnius, mark, 64.
Spira (Johannes de), printer, 15, 52, 59.
(Vindelin de), printer, 15, 17, 55.
Staggemier, binder, 91.
Stephani (the), printers, 27.
mark, 63.
Stephanus (Henry), printer, 27.
(Robert), printer, 27.
Strasburg, claims the invention of printing, 7.
Subject catalogue, 105.
Sweynheim (Conrad), printer, 13, 14.
Systematic catalogue, 116.

T.

Tarditi, binder, 91.
Tartagli, binder, 91.
Tartini, printer, 29.
Ther Hoernen (A.), printer, 53.
Thompson, binder, 91.
printer, 29.
wood engraver, 76, 77.
Thouvenin (J.), binder, 91.
Title-page, 60-62.
first, 37, 60.
Torrentino (L.), printer, 27.
Tottel (Richard), mark, 66.
Turnebus (Adrian), printer, 28.

U.

Ungers (the), 76.

V.

Valdarfer (Christopher), printer, 15, 59.
Valgrisi (Vincent), printer, 27.
  mark, 65.
Valturius (R.), 70.
Vérard (A.), printer, 73, 74.
Vercellio (C.), engraver, 72.
Vezzosi, binder, 91.
Vincent, printer, 30.
Vitré (A.), printer, 28.
Volpe (Lelio della), printer, 28.
Vostre (Simon), printer, 71-4.

W.

Water-lines, 48-50, 166.
Watermark, 48, 166.
Whittaker (John), binder, 91.
Wier, binder, 91.
Wire-mark, 166.
Wolfe (John), mark, 66.
Wood engravers, English, 76.
Wood-engraving, 67-77.
  first book with, 60, 68.
Worde (Wynkyn de), printer, 23.
  mark, 23, 65.
Wright (T.), wood engraver, 76.

X.

Xylography, 1.

Z.

Zaehnsdorf (J.), binder, 91.
Zarotus (Anthony), 17, 55.
Zell (Ulrich), printer, 31.
Zincography, 83.
Zincotypy, 84.

Royal 8vo, White Vellum Cloth, extra. Price $7.50.

THE BOOK:

ITS

Printers, Illustrators, and Binders,

FROM

GUTENBERG TO THE PRESENT TIME.

BY

HENRI BOUCHOT,

Of the National Library, Paris.

WITH A TREATISE ON THE

Art of Collecting and Describing Early Printed Books,

AND A

LATIN-ENGLISH AND ENGLISH-LATIN TYPOGRAPHICAL INDEX OF THE EARLIEST PRINTING PLACES.

EDITED BY H. GREVEL.

CONTAINING ONE HUNDRED AND SEVENTY-TWO FAC-SIMILES OF EARLY TYPOGRAPHY, BOOK-ILLUSTRATIONS, PRINTERS' MARKS, BINDINGS, NUMEROUS BORDERS, INITIALS, HEAD AND TAIL PIECES, AND A FRONTISPIECE.

[P.T.O.

THE BOOK.

CONTENTS.

CHAPTER I.

14 . . TO 1462.

Origin of the Book—Engravers in relief—The St. Christopher of 1423—Origin of the Xylographs—The Xylographs, *Donatus* and *Speculum*—The Laurent Coster Legend—From block books to movable characters—John Gensfleisch, called Gutenberg—The Strasburg trial—Gutenberg at Mayence—Fust and Schoeffer—The letters of indulgence—The Bible—The Catholicon—The Mayence Bible—Causes of the dispersion of the first Mayence printers—General considerations.

CHAPTER II.

1462 TO 1500.

The Book and the printers of the second generation—The German workmen dispersed through Europe—Caxton and the introduction of printing into England—Nicholas Jensen and his supposed mission to Mayence—The first printing in Paris; William Fichet and John Heinlein—The first French printers; their installation at the Sorbonne and their publications—The movement in France—The illustration of the Book commenced in Italy—The Book in Italy; engraving in relief and metal plates—The Book in Germany: Cologne, Nuremberg, Basle—The Book in the Low Countries—French schools of ornament of the Book; Books of Hours; booksellers at the end of the fifteenth century—Literary tastes in titles in France at the end of the fifteenth century—Printers' and booksellers' marks—The appearance of the portrait in the Book.

CHAPTER III.

1500 TO 1600.

French epics and the Renaissance—Venice and Aldus Manutius—Italian illustrators—The Germans: *Theuerdanck*, Schäufelein—The Book in other countries—French books at the beginning of the century, before the accession of Francis I.—English printers and their work—Engraved plates in English books—Geoffroy Tory and his works—Francis I. and the Book—Robert Estienne—Lyons a centre of bookselling: Holbein's *Dances of Death*—School of Basle—Alciati's emblems and the illustrated books of the middle of the century—The school of Fontainebleau and its influence—Solomon Bernard—Cornelius de la Haye and the *Promptuaire*—Jean Cousin—Copperplate engraving and metal plates—Woëriot—The portrait in the book of the sixteenth century—How a book was illustrated on wood at the end of the century—Influence of Plantin on the Book; his school of engravers—General considerations—Progress in England—Coverdale's Bible.

CHAPTER IV.

1600 TO 1700.

Tendencies of the regency of Marie de Medici—Thomas de Leu and Leonard Gaultier—J. Picart and Claude Mellan—Lyons and J. de Fornazeris—The Book at the beginning of the seventeenth century in Germany, Italy, England, and Holland—Crispin Pass in France—The Elzevirs and Enschedé and their work in Holland—Sebastian Cramoisy and the Imprimerie Royale—Illustration under Callot, Della Bella, and Abraham Bosse—The publishers and the Hotel de Rambouillet—The reign of Louis XIV., Antoine Vitré syndic at his accession—His works and mortifications; the Polyglot Bible of Le Jay—Art and illustrators of the grand century—Sébastien, Leclerc, Lepautre, and Chauveau—Leclerc preparing the illustration and decoration of the Book for the eighteenth century.

CHAPTER V.

THE BOOK IN THE EIGHTEENTH CENTURY.

The Regency—Publishers at the beginning of the eighteenth century—Illustrators in France; Gillot—The school of Watteau and Boucher—Cars—The younger Cochin; his principal works in vignettes—French art in England; Gravelot—Eisen—Choffard—The *Baisers*

of Dorat ; the *Contes* of Lafontaine—The publisher Cazin and the special literature of the eighteenth century—The younger Moreau and his illustrations—The Revolution—The school of David—Duplessi-Bertaux—The Book in Germany ; Chodowiecki—In England ; Boydell and French artists—Caslon and Baskerville—English books with illustrations—Wood engraving in the eighteenth century ; the Papillons—Printing offices in the eighteenth century.

CHAPTER VI.

THE BOOK IN THE NINETEENTH CENTURY.

The Didots and their improvements—The folio Racine—The school of Didot—Fine publications in England and Germany—Literature and art of the Restoration—Romanticism—Wood engraving—Bewick's pupils, Clennell, etc.—The illustrators of romances—The generation of 1840—The Book in our days in Europe and America.

TYPE, PRESSES, AND PAPER.

BOOKBINDING.

Early bindings ; superiority of English work—Panel-stamps invented in the Low Countries—The binding of the first printed books—French binding in the time of Louis XII.—Influence of German and Netherlandish binders on the art in other countries—Italian bindings—Aldus—Maioli—Grolier—Francis I.—Henry II. and Diana of Poitiers—Catherine de Medici—Henry III.—The Eves—The "fanfares"—Louis XIII.—Le Gascon—Florimond Badier—Louis XIV.—Morocco leathers—Cramoisy—The bindings of the time of Louis XIV.—The Regency—Pasdeloup—The Deromes—Dubuisson—Thouvenin—Lesné—The nineteenth century—English binders—Roger Payne—Francis Bedford—Blocking.

LIBRARIES.

THE ART OF DESCRIBING AND CATALOGUING INCUNABULA.

THE METHOD OF COLLECTING THEM.

LATIN-ENGLISH AND ENGLISH-LATIN TYPOGRAPHICAL INDEX.

GENERAL INDEX.

NEW YORK: SCRIBNER & WELFORD.

C0-DBR-911